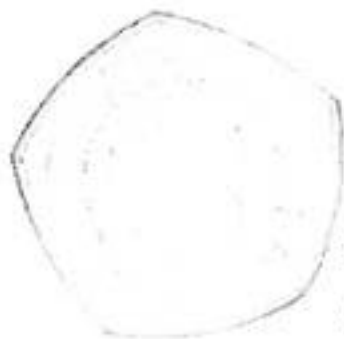


THE ILLOCUTIONARY ACTS IN THE MOVIE
'MONSTER-IN-LAW'
(A DISCOURSE ANALYSIS)



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A Thesis

*Submitted to the Faculty of Letters, Hasanuddin University
In partial fulfillment of the requirements to obtain
Sarjana degree in English Department*

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(A Discourse Analysis)

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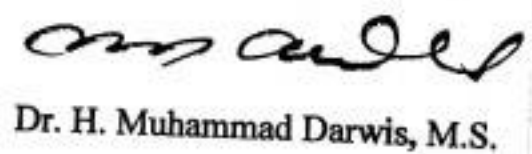
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FAKULTAS SASTRA

Pada hari ini, Senin 21 Mei 2007, panitia ujian skripsi menerima dengan baik skripsi yang berjudul:

THE ILLOCUTIONARY ACTS IN THE MOVIE 'MONSTER-IN-LAW'
(A DISCOURSE ANALYSIS)

Yang diajukan dalam rangka memenuhi salah satu syarat akhir guna memperoleh gelar Sarjana Sastra Jurusan Sastra Inggris program Kebahasaan pada Fakultas Sastra Universitas Hasanuddin.

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ACKNOWLEDGMENTS

First of all, the writer wants to thank God, Allah SWT for taking care of her and for allowing her to accomplish this writing. She acknowledges with thanks the helpful guidance and advice from both her consultants, Drs. Agustinus Ruruk Lilak, M.A. and Dra. Harlina Sahib, M.Hum. during their busy time.

The writer wishes to express her great appreciation to all the lecturers in English Department for the lots of knowledge they gave. She also must say a special acknowledgment to all her friends in ELDACOSTA for the wonderful friendship that they share and all of the memories.

Special appreciation is due to her best friends who are a blessing to her; Sut, she could not thank her enough for being a friend, for always being in her corner no matter what; Nina, she wants to thank for everything, the insights were invaluable. Jalil, she thanks for always making her smile and laugh; Accul & Gandi, she appreciates their support through the journey of making this writing. She had so much fun and great time with them all.

She is grateful to all her family in IMPS, Mimi, Nani, Mmy, Anty, K'Uya, A. Eca, Ron, Jul, Awal. She keeps in mind many really wonderful times with them. She will always cherish. She thanks God for them.

A word of appreciation should also go to her High School friends in acostig; who have made amazing moments. She loved every minute of it. They are the greatest. Vivi, she has been the writer's right hand, true supporter, confidant, listener, and bestest friend all in one.

Her dear, Wow, what can she says, thanks for being there when she really needed a strong support team behind her to help get her back up again and keep on going.

Her big family, she has to place them too last but never least because they are so special to her. Thanks to her father, he left love and support which keep her going in her weakest moments. She remembers the day he slipped away. She prays for him everyday. Thanks to her mother, brothers, sisters, and K'Adi for being a great family to her in her life, for believing and encouraging her before anyone else did. She loves them with all her heart.

Her special gratitude also goes to everyone else who has taken part in making this writing and has made this work possible and enjoyable.

She is aware of the limitations of this writing. She would, therefore, be most grateful if readers would supply her with any corrections or comments that might make an improvement.

Makassar, May 2007

The Writer

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ABSTRAK

HAERAATI. 2007 *The Illocutionary Acts in the Movie 'MONSTER-IN-LAW' (A Discourse Analysis)*, dibimbing oleh Agustinus Ruruk Lilak dan Harlina Sahib.

Skripsi ini bertujuan membahas tindak ilokusi yang terdapat dalam film tersebut baik itu tindak ilokusi langsung maupun tak langsung serta membahas konteks yang mendukungnya.

Dalam mengumpulkan data, penulis menggunakan teknik simak dengan cermat. Penulis menyimak dan menuliskan dialog dalam setiap adegan film 'MONSTER-IN-LAW' sebagai populasi data. Penulis kemudian mengambil 15% dari populasi yaitu delapan adegan dalam film tersebut sebagai sampel data.

Metode yang digunakan penulis dalam menganalisis data yaitu metode deskriptif. Penulis menggambarkan dan menjelaskan data yang dihubungkan dengan konteksnya. Setelah itu, penulis mengklasifikasikannya ke dalam diagram berdasarkan tipe-tipe kalimat dan tindak ilokusi langsung dan tak langsung.

Hasil penelitian yang ditemukan adalah dalam tiga tipe kalimat yaitu; pernyataan, pertanyaan, dan perintah terdapat 5 jenis tindak ilokusi langsung dan 59 jenis tindak ilokusi tak langsung yang muncul. Tindak ilokusi langsung yang paling banyak ditemukan adalah tindak memaparkan, tindak bertanya, dan tindak memerintah. Tindak illokusi langsung yang lain adalah tindak menyambut dan tindak menolak. Jumlah tindak ilokusi tak langsung yang paling banyak muncul adalah 18 tindak meyakinkan, 18 tindak meminta, 10 tindak menyatakan, 8 tindak memerintah, 8 tindak memenuhi permintaan, 8 tindak menyarankan, 7 tindak menginformasikan, 7 tindak menegaskan, 5 tindak bertanya, 5 tindak mengungkapkan pendapat, 4 tindak membenarkan, 4 tindak mengungkapkan keterkejutan, 4 tindak berterima kasih. Konteks memiliki peranan penting dalam menentukan maksud dari sebuah ujaran. Dengan memahami setiap ujaran dengan maksud yang ingin disampaikan, setiap penonton, termasuk penulis dapat mengerti film tersebut dengan semestinya.

CHAPTER I

INTRODUCTION

1.1 Background

In social interaction when people interact to one another to convey their messages, they always use language. The speaker uses sentences or utterances to convey what she/he wants the hearer to know. In using these sentences, she/he sometimes does a number of acts. The speakers sometimes do some acts or say sentences implicitly. Therefore, in understanding the message of the speaker, the hearer does not only pay attention on the textual form of the language, but also on the contextual aspect.

The writer is going to analyze the illocutionary acts from a movie because it can become a reflection of ordinary people in daily life. All the things that build up a movie are taken from the society. What is going through in the society and what people need can be seen in a movie. It can become a representation of some illocutionary acts that are always performed by the speakers.

In this thesis, the writer chooses the title "The Illocutionary Acts in the Movie 'MONSTER-IN-LAW'" to disclose the significance of the illocutions to the development of the movie. When the speaker says something, he/she sometimes carries out an illocutionary act, but sometimes the hearer fails to understand the intention of the speaker. We should be careful in interpreting what the speakers really mean.

1.2 Identification of Problem

In this thesis, the writer identifies some problems that are found in the title, they are:

1. We do not identify that there are many kinds of sentences which can appear in a movie.
2. We do not know why and when certain acts are applied.
3. We do not realize to whom we use those certain acts.
4. We do not identify the relation between the illocution and the theme of the movie.

1.3 Scope of Problem

The topic that the writer chooses is about the illocutionary acts that consist of direct and indirect illocutions. The writer tries to analyze the kinds of illocutionary acts that appear in a movie. She limits her writing to analyze the sentence type, the direct and indirect illocutions in eight scenes of the movie and their relation to the context.

1.4 Statement of Problems

In this thesis, the writer limits her problems to the data that are found in the movie 'MONSTER-IN-LAW'. All of the illocutionary acts are taken to be data of this thesis. The problems that the writer focuses in this thesis are:

1. What is the theme of the movie?
2. What kinds of sentence types, direct illocutions and indirect illocutions can appear in the movie?
3. In what contexts do the sentences occur?
4. How significant are the indirect illocutions to the development of the movie?

1.5 Objectives of Writing

The aims of this writing are:

1. To reveal the theme of the movie 'MONSTER-IN-LAW'.
2. To describe the sentence types, direct and indirect illocutions which are presented by the casts in the movie.
3. To elaborate in what context the sentences occur.
4. To explain the significance of the indirect illocutions to the development of the movie.

1.6 Significance of Study

The writer hopes that the readers, especially those who want to deepen their understanding about illocutionary acts, can analyze the kinds of illocutions that are performed in the movie. Like in our daily life, in a movie it is rather hard to understand what the characters mean. Sometimes we get wrong interpretation about what the speakers really mean. Therefore, by analyzing the illocutionary acts, we can understand their utterances and the whole movie properly.

1.7 Methods of Research

1.7.1 Library Research

The writer collected theories from books and other printed materials dealing with pragmatics and speech acts.

1.7.2 Field Research

In collecting the data, the writer collected them by watching the movie 'MONSTER-IN-LAW' as the object of this writing which was already on 'VCD'. She was watching every scene carefully by using scrutinizing method. In this case, she was observing that movie attentively for obtaining the proper data. Then she identified the illocutionary acts that were performed by the speakers in every scene.

1.7.3 Population and Sample

1.7.3.1 Population

The population of the data consists of 58 scenes which contain a lot of utterances found in the movie 'MONSTER-IN-LAW'.

1.7.3.2 Sample

The sample of the study is 15% of 58 scenes i.e. eight scenes which were taken by the writer from the population purposely. The writer used the purposive sampling technique for the reason that she identified this representative sample had more illocutions compared with other data. Moreover, these eight scenes were the main parts of the story which could represent the movie.

1.7.4 Method of Analyzing Data

The method that the writer uses in analyzing data is descriptive method.

1. Transcribing all the utterances in each scene and trying to find the general theme of the movie 'MONSTER-IN-LAW'.
2. Selecting the certain scenes of the movie and classifying the data into the diagram.
3. Identifying the sentence types of the selected data whether they are declarative, interrogative, or imperative.
4. Analyzing the kinds of the direct and indirect illocutions.

CHAPTER II

THEORETICAL BACKGROUND

2.1 Previous Studies

In completing this writing, the writer finds out some researches that might support her analysis. These previous studies are presented on the similar subject as this writing. The writers of them are from English Department, they are:

1. Fatmawaty Nur (2005), "THE STUDY OF LANGUAGE FUNCTIONS IN COMMUNITY SERVICE ADVERTISEMENTS"
2. Rahmah (2003), "ILLOCUTIONARY ACTS IN LORRAINE HANSBERRY'S PLAY "A RAISIN IN THE SUN".

The former focuses her study on the illocutionary acts in service advertisements and the latter focuses on a play.

Different from those two researchers above, the writer focuses her writing on another object. She tries to analyze the illocutionary acts that are performed in a movie.

2.2 Literature Review

2.2.1 Discourse

Discourse is viewed as a level of structure higher than the sentence, or higher than another unit of text. In a text, units have particular relationships with one another.

According to Cook (1990: 6), discourse is something felt to be coherent (and may, or may not, happen to correspond to correct sentences). In this case, discourse may be composed of one or more well formed grammatical sentences. It can have grammatical mistakes in it. Cook states that discourse treats the rules of grammar as a resource, conforming to them when it needs to, but departing from them when it does not. It sometimes does the same with conventional meanings too.

The classic definition of discourse as derived from formalist assumption is that "discourse is the organization of language above the sentence or above the clause and therefore to study larger linguistic units such as conversational exchanges or written texts" (Stubbs 1983: 1). In this case, discourse is also concerned with

language in use in social context, and in particular with interaction or dialogue between speakers; Functionalist paradigm views discourse as "language use". The analysis of discourse is necessarily, the analysis of language in use. As such, it can not be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs. Discourse is assumed to be independent with social life, such that its analysis necessarily intersects with meanings, activities, and systems outside or itself; another definition of discourse is as utterance, attempts to bridge the formalist-functionalist dichotomy. First, defining discourse as utterances forces us to attend to the contextualization of language structure in a way going beyond of text-sentence. Second, since this definition demand attention to more than one utterance, extended patterns and sequential arrangements automatically come under examination. Thus, defining discourse as utterances seems to balance both the functional emphasis on how language is used in context and the formal emphasis on extended patterns (Schiffrin 2002: 41).

2.2.2 Types of Discourse

Cook (1990: 50) states that discourse analysis has been divided into major categories, they are:

- a. Spoken discourse
- b. Written discourse

A. Spoken Discourse

Cook (1990: 50) states that "spoken discourse is often considered to be less planned and orderly, more open to interpretation by the receiver". For him spoken discourse consists of lesson, lecture, interview, and trials.

He further states that the traditional division of language into the spoken and the written are clearly and sensible based on a difference in production and reception: yet as far as discourse structure is concerned, a more fundamental distinction seems to be between formal, planned discourse, which may be either written or spoken, and less formal, unplanned discourse which thought it may also be either written or spoken discourse is something in which the modern foreign language

learner, with opportunities for travel and social contact, because it is informal and unpredictable.

McCarthy's restates Sinclair and Coulthard's statement in his book (1991: 115):

"Spoken language, as has often been pointed out, happens in time, and must therefore be produced and processed 'on line'. There is no going back and changing or restructuring our words as there is in writing there is often no time to pause and think, and while we are talking or listening, we can not stand back and view the discourse in spatial or diagrammatic terms".

B. Written Discourse

In our daily, we find hundreds of written and printed words: newspaper discourse, letters, stories, recipes, comics, billboards, leaflets, and so on. With written text, some of the problems associated with spoken transcripts are absent: we do not have to contend with people all speaking at once, the writer has usually had time to think about what to say and how to say it, and the sentences are usually well formed in a way that utterances of natural, spontaneous talk are not. (McCarthy 1991: 25)



2.2.3 Context

Context of utterance becomes such an influential thing that should be observed to the meaning of an utterance. The term 'context' is usually understood as the physical and social world recognized in the time of speaking. Context is associated with the meaning of words in interaction and how interactors communicate more information than the words they use. In relating to the theory of context, Leech (1983: 13) states:

"Context has been understood in various ways, for example to include 'relevant' aspects of the physical or social setting of an utterance. I shall consider context to be any background of knowledge assumed to be shared by speaker and hearer and which contributes to hearer's interpretation of what speaker means by a given utterance."

The speaker's meaning is dependent on assumptions of knowledge that are shared by both speaker and hearer: the speaker constructs the linguistic message and intends or implies a meaning, and the hearer interprets the message and infers the meaning. (Brown and Yule 1983 in Cutting, *Pragmatics and Discourse*)

Context deals with factors apart from the language which will influence the meaning of an utterance or a sentence. The face, eyes,

body and the quality the voice's quality of the speaker are the factors which will be affecting while speaking. In written message, the factors which influence the meaning of the sentence can be like handwriting or typography, and where the message is written down; whether in an expensive book or on a scrap of paper.

According to Cook (1989: 10), when receiving message, other factor which is also influencing is the situation in which the message is received whether it is our cultural and social relationship with the participants, or what we know and what we assume the sender knows.

Context points out what is going on in the mind of the speaker and the assumptions the speaker makes about what is going on in the mind of the hearer. For example: A director to a worker "You deserve a trip to Alaska for what you've done."

The utterance may mean 'the director is praising' or perhaps 'the director is deprecating' depending on the situation in which the utterance is used. If the situation is when the worker has done his

work excellently, it may take the first interpretation. If the worker has failed in working, it may take the second interpretation.

2.2.4 Pragmatics

Pragmatics is the study of the way in which language is used to express what somebody really means in particular situations, especially when the actual words used may appear to mean something different. According to Alan Cruse (2000: 16):

"For present purposes, pragmatics can be taken to be concerned with aspects of information (in the widest sense) conveyed through language which (a) are not encoded by generally accepted convention in the linguistic forms used, but which (b) none the less arise naturally out of and depend on the meanings conventionally encoded in the linguistic forms used, taken in conjunction with the context in which the forms are used."

In their book Richard and Schmidt (1983: 30) Pragmatics is the theory of linguistic communication. The purpose of their analysis is to present an overview of what is involved in linguistic communication: what can be communicated; how the speaker goes about accomplishing the intended communication; and why certain strategies are selected under particular circumstances to bring about the communication.

2.2.5 Speech acts

The theory of speech act is a theory that assumes that utterances are not just statements but also actions. One approach to analyze the language function is through speech act theory.

Lyon in his book, restates Austin's illustration about a threefold distinction between locutionary, illocutionary, and perlocutionary acts,

- 1 Locutionary act, an act of saying: the production of a meaningful utterance ("the utterance of certain noises, the utterance of certain words in a certain construction, and the utterance of them with a certain "meaning" in the favourite in the philosophical sense of that word, i.e. with a certain sense and a certain reference"). (Austin, 1962:94).
- 2 Illocutionary act, an act performed in saying something: making a statement or promise, issuing a command or request, asking a question, christening a ship, etc.
- 3 Perlocutionary act, an act performed by means of saying something: getting someone to believe that something is so,

persuading someone to do something, moving someone to anger, consoling someone in his distress, etc.

Kempson (1984:50) states:

"The three fold distinction can then be referred to in the following way: a speaker utters sentences with a particular meaning (locutionary act), and with a particular force (illocutionary act), in order to achieve a certain effect on the hearer (perlocutionary act)."

For example:

Act A or Locution

He said to me 'Shoot her' meaning by 'shoot' shoot and referring by 'her' to her.

Act B or Illocution

He urged (or advised, ordered) me to shoot her.

Act C or Perlocution

He persuaded me to shoot her.

A. Locutionary act

Locutionary act is one of the three acts that are discussed in the theory of speech act. It is an act of saying something with a certain meaning. According to Cutting (2002: 16): "what is said, the form of the

words uttered: the act of saying something is known as the locutionary act”.

For example: “I was born in December 26, 1985.”

That utterance has a certain meaning that is asserting when the speaker was born. The utterance is performing the act of saying something.

B. Illocutionary act

Hurford and Heasley (1983: 244) define that illocutionary act: *“is the act viewed in terms of the utterance’s significance within a conventional system of social interaction”*. Illocutions are acts defined by social conventions, acts such as admitting, apologizing, complaining, promising, and thanking.

For example: “Will you open the door?”

In the above utterance, the speaker does not hope yes/no answering, but in this case, the speaker performs the illocutionary act of requesting the hearer to open the door.

Basically an illocutionary act is a linguistic act performed in uttering certain words in a given context (Coulthard, 1985: 18-19).

Cruse (2000: 332) states:

"Illocutionary acts are acts which are internal to the illocutionary act in the sense that, if the contextual conditions are appropriate, once the locutionary act has been performed, so has the illocutionary act."

C. Perlocutionary act

The third type of acts that are discussed in the theory of speech act is perlocutionary act. It is an act to bring some effects on the hearers. This is in line with the definition of the perlocutionary act by Hurford and Heasley (1983: 243): *"the perlocutionary act...is the act of causing a certain effect on the hearer and others"*.

For example by arguing we may persuade or convince someone, by warning we may scare him (e.g. "Our teacher is coming.", possible effect hearer/the student will stop making noise.)

Types of Illocutionary act

A. Direct illocutionary act

The direct illocution can be seen directly in the aspect of formal language. It is not absolute clear on what grounds Austin draws of his distinction between explicit and primary performatives: in particular

whether an explicit performative must necessarily contain a performative verb.

According to Hurford and Heasley (1983:259):

"The direct illocution of an utterance is the illocution most directly indicated by a literal reading of the grammatical form and vocabulary of the sentence uttered".

For example: "Can you pass the salt?"

The direct illocution of the example above is an enquiry about the hearer's ability to pass the salt.

B. Indirect illocutionary act

In indirect illocutionary act the speaker utters something more than what he says. The speaker sometimes says something but means another.

According to Hurford and Heasley (1983:259): *"the indirect illocution of an utterance is any further illocution the utterance may have".*

For example: "Why don't you go to the doctor?"

In the example above, the speaker is not only asking why the hearer does not go to the doctor, but the most important thing is he

performs the indirect illocution of suggesting that the hearer should go to the doctor.

2.2.6 **Movie/ Cinema as Mass Communication**

Movie is one of audiovisual mass media. It is a series of motion images with sounds and colours. Movie carries something to share and it is projected.

Movie is the part of the media which remain quite capable of either producing worthy products or pandering to society's worst, desires, prejudices, and stereotypes (Campbell, Martin, Fabos, 2005: 8).

Bittner (1986: 145) in his book *An Introduction, Mass Communication* concludes that mass communication as messages communicated through a mass medium to a large number of people.

"The cinema is as rich, broad, complicated and simple as life itself". (Arthur Lennig in Gamble and Gamble's).

According to Henry S. Breitrose in Pool Schramm's book
(1973:242):

"Film, as generally defined, is a series of images alone or with sounds, existing in a predetermined interrelationship, and stored on some sort of flexible plastic base that can be displayed using standardized equipment."

Marshall McLuhan in Campbell, Martin, Fabos (2005: 220)
states that the movie is not only a supreme expression of
mechanism, but paradoxically it offers as product the most magical
of consumer commodities, namely dreams.

CHAPTER III

PRESENTATION AND ANALYSIS OF DATA

- Title : MONSTER-IN-LAW
- Genre : A romantic comedy film
- Participants :
- Charlotte "Charlie" : A girl who is looking for her Prince Charming for years. She works as a dogwalker, as a caterer, and a temp (temporary employee) at a doctor's office.
 - Kevin Fields : The perfect man whom Charlie is looking for. She is a handsome surgeon.
 - Viola Fields : A success news anchor. She is Kevin's mother. She does not take pleasure in his son's engagement and she tries to defeat his wedding plan.
 - Ruby : She is Viola's assistant who does her best to help Viola executes her crazy schemes.
 - Remy : He is Charlie's neighbour and also has become Charlie's best friend. He is a gay.
 - Morgan : She is another Charlie's best friend.
 - Fiona : She is Kevin's ex girlfriend who is still fascinated with Kevin's charm.
 - Kit : He is Kevin's best friend and also Fiona's friend.
 - Gertrude : She is Viola's mother-in-law. Her attitude and actions are the same as she is also a worst monster-in-law.

3.1 Theme

This movie tells about a woman who is looking for her Prince Charming for years. She works as a dogwalker, as a caterer, and a temp (temporary employee) at a doctor's office. She is a handsome surgeon. She is Kevin's mother. She does not take pleasure in his son's engagement and she tries to defeat his wedding plan. She is Viola's assistant who does her best to help Viola executes her crazy schemes. He is Charlie's neighbour and also has become Charlie's best friend. He is a gay. She is another Charlie's best friend. She is Kevin's ex girlfriend who is still fascinated with Kevin's charm. He is Kevin's best friend and also Fiona's friend. She is Viola's mother-in-law. Her attitude and actions are the same as she is also a worst monster-in-law.

Viola. Then Viola and Gertrude make a quarrel show. Realizing that the show is going to happen to her and Viola in the future, Charlie decides to leave the wedding. She could not stand any longer.

With Ruby's help, Viola realizes that she does not hate Charlie and she wants Charlie to stay. At the end, the wedding runs well eventually.

In this movie, the main thing that is going to be revealed is that a well-looked thing is not necessarily true. Not all the things we think good are right.

3.2 Illocutionary Act

The writer has chosen the selected data which can represent the whole story. She analyzes the illocutionary acts in the main parts of the story which can show the main theme of the movie. The writer finds that there are eight data that will represent the whole data.

She presents the illocutionary acts which are performed by the actors, they are asserting, asking, ordering, requesting, apologizing, affirming, refusing, denying, expecting, warning, approving, thanking,

praising, suggesting, confirming, mocking, and satirizing. They show that one utterance may have several illocutionary acts at the same time.

The data presentation underneath are completed with the context in every datum to help in interpreting the message appropriately.

DATUM I

The writer chooses scene 7 as the first datum to be analyzed because this scene tells the part when Charlie and Kevin introduce themselves to each other for the first time.

Dr. Kevin Fields makes a party, he just moves back from San Francisco. Charlie comes to the party as the caterer. She approaches a group where Kevin and his friends have a chit-chat. We can see from the following dialogues:

[I] Scene 7

(At the party, in the hall)

Kevin's friend : "Here's the best part. The guy then goes into cardiac arrest, Kevin performs CPR on the guy. Saves his life again. God, disgusting, isn't he?" (1)

Fiona : *(to Kevin)* "No, you are amazing!" (2)

Charlie : "Yeah." *(unconsciously)*

"Excuse me." *(leaves)* (3)

Kevin : "Oh... wait, what do we have there?" (4)

Charlie : "Oh... balls, shrimp balls,...Shrimp...in balls." (5)

Fiona : *(to Charlie)* "I'm sorry but we're not really into fish genitalia." *(feels disturbed)*

- (to her friends) "Was she really listening to our conversation?" (6)
- Kevin : (to his friends) "Excuse me." (going to approach Charlie)
(to Charlie) "Wait a second! So I know two things about you. You work in catering and you have a lot of dogs." (7)
- Charlie : "Oh that! No...I am a dog walker, I am not some crazy dog lady with twelve dogs." (8)
- Kevin : "That's why." (9)
- Charlie : "I'm sorry about before, I didn't mean to be eavesdropping." (10)
- Kevin : "You're right! You shouldn't have. You should have stayed and talked to me." (11)
- Charlie : "Well... your girlfriend seemed pretty offended." (12)
- Kevin : "No..no That's not my girlfriend. I...I don't have a girlfriend." (13)
- Charlie : "What?" (14)
- Kevin : "Nothing." (15)
- Charlie : "I am Charlie, Charlotte but Charlie." (16)
- Kevin : "I am Kevin, nice to meet you." (17)
- Charlie : "Nice to meet you too." (18)
- Friend : "Oh..oh." (19)
- Fiona : "What? What does 'oh..oh' mean?" (20)
- Friend : "It looks like someone else is mowing your lawn, Fiona." (21)

From the scene above, at the beginning there is a chit-chat of Kevin, Fiona, and other Kevin's friend. First, one of Kevin's friends tells about Kevin's heroism for giving a victim of cardiac arrest, (i.e. a temporary or permanent stopping of the heart), CPR (Cardiac Pulmonary Resuscitation)/ the artificial respiration/ the kiss of life. That is the best part he means which is disgusting.

The utterance of this Kevin's friend (I.1) consists of 4 sentences: "Here's the best part." is a declarative sentence which has the direct illocution of asserting and indirect illocution of expressing opinion. He

expresses his opinion about the best part of Kevin's heroism; "*The guy then goes into cardiac arrest, Kevin performs CPR on the guy.*" is a declarative sentence. The direct illocutionary act of that utterance is asserting. He asserts that there is a guy who gets cardiac arrest then Kevin gives first aid by giving the kiss of life. The indirect illocution of it is informing to other his friends because he informs how the action of Kevin is for saving somebody's life; "*saves his life again*" is a declarative sentence which has the direct and indirect illocutions of asserting then he asks to his friends "*God, disgusting, isn't he?*". The direct illocution of it is asking and the indirect illocutions of it are wondering and convincing a word "God" indicates that he is actually wondering Kevin can do the kiss to the man and he thinks it is disgusting and he uses "isn't he" to make sure whether such kiss is disgusting or not.

Fiona, the girl who likes Kevin very much, is giving a negative reply in (I.2) to Kevin. Her utterance consists of two declarative sentences. "*No.*" has the direct illocution of asserting and the indirect illocution of disagreeing because she disagrees if Kevin's action is disgusting. "*you are amazing.*" has direct illocution of asserting and

indirect illocution praising because he thinks precisely that Kevin is amazing.

Next utterance is uttered by Charlie, "*Yeah!*" in (I.3). The direct illocution of her utterance is asserting and the indirect illocution of it is affirming because Charlie agrees with Fiona's utterance before that Kevin is amazing. Charlie finally says "*Excuse me*" in (I.3) after realizing that she should not do that. It has the direct illocution of asserting and the indirect illocution of leave taking. However, Charlie should not burst in because it is not her business and the objection to this interruption will be shown by Fiona.

Kevin's utterance (I.4) consists of "*oh... wait*" which is an imperative sentence and "*what do we have there?*" which is an interrogative sentence. The former has the direct and indirect illocutionary acts of ordering. The latter has direct illocution of asking and indirect illocution of convincing and expecting. He wants to make sure what Charlie brings. As a matter of fact it is not only an enquiry of the thing that Charlie brings. Kevin does not want to know what Charlie

brings; he expects Charlie not to leave so he keeps back Charlie by asking that question.

Charlie replies Kevin's question in (I.5). Her utterance is declarative sentence which has the act of asserting for its direct and indirect illocution. She says that she brings shrimp balls. However, Kevin does not need that information; he just wants Charlie to stay there because he ignores that reply.

Then Fiona responds Charlie with anger, *"I'm sorry but really we're not really into fish genitalia. Was she really listening to our conversation?"* (I.6). The utterance of Fiona consists of two sentences. The declarative sentence has the direct illocution of asserting and the indirect illocution of apologizing and rejecting. She apologizes to Charlie that she is not really into fish genitalia which means that she does not want to talk about fish or another sea animal, but it is a rejection means that she objects to Charlie's interruption. She does not want her conversation with her friends is intervened by Charlie and she wants Charlie to go away. Therefore the indirect illocution of her utterance is ordering to Charlie to go away.

The interrogative sentence of Fiona has direct illocution of asking. She asks her friend whether Charlie was listening to their conversation or not. The indirect illocution of this sentence is convincing because she wants to get information more from her friend whether Charlie is eavesdropping or not. She feels disturbed if Charlie was really listening to their conversation.

The next utterance of Kevin is "*Excuse me.*" (I.7). The direct illocutionary act of her utterance is asserting and the indirect illocutionary act of it is leave taking. He ignores Fiona's anger and to his friends and Fiona to leave them and to go to Charlie. Then he says to Charlie "*Wait a second!*" which is the imperative sentence that has the direct and indirect illocutions of ordering. "*So I know two things about you. You work in catering and you have a lot of dogs.*". This utterance has the direct illocution of asserting and the indirect illocution of expressing opinion because he says his opinion about Charlie and expecting because he expects that Charlie will respond his statement and become the beginning of their acquaintanceship. He actually wants to know more about Charlie.

The reply of Charlie (I.8): *"oh that?"* is a interrogative sentence which has the direct illocution of asking and the indirect illocution of convincing because she wants to make sure about Kevin's statements previously. *"No...I am a dogwalker, I am not some crazy dog lady with twelve dogs."* is a declarative sentence which presents the direct illocution of asserting and indirect illocution of denying and correcting. She denies Kevin's opinion that she has a lot of dogs and she corrects it that she is a dogwalker.

Then Kevin says *"That's why."* in (I.9). That declarative sentence has the direct illocution of asserting and indirect illocution of affirming. It means that is why he asserts his statement to provoke Charlie to tell him about herself.

The next utterance of Charlie (I.10) is a declarative sentence. It performs the direct illocution of asserting and indirect illocution of apologizing for her intervention in Kevin and his friends' confab.

The utterance of Kevin to Charlie is declarative sentence, (I.11). The direct illocution of his utterance is asserting. The indirect

illocutionary act that his utterance has is requesting. Kevin means that he asks Charlie to stay and talk to him.

Charlie replies by using declarative sentence too, "*Well..your girlfriend seems pretty offended*" (I.12). Besides, it has direct illocution of asserting, her utterance also indirect illocution of objecting because she means that Kevin's girlfriend shows her displeasure and it means she should not be with Kevin.

The next utterance of Kevin in (I.13): "*No..no*" is a declarative sentence which has the direct illocution of rejecting and indirect illocution of denying. "*That's not my girlfriend. I...I don't have a girlfriend.*" are declarative sentences which have the direct illocution of asserting and indirect illocutions of correcting and expecting because by saying that he does not have a girlfriend, he corrects what Charlie said previously in (I.12) and he expects Charlie not to worry about the existence of Fiona.

Realizing that Kevin should not insist to tell whether he has girlfriend or not, Charlie then says "*What.*" (I.14). That interrogative sentence has the direct illocution of asking and indirect illocution of

convincing. Kevin replies with "*Nothing*" (I.15), his utterance has the direct and indirect illocutions of asserting.

To break the clumsiness, Charlie introduces herself in (I.16) which has the direct illocution asserting and the indirect illocution of introducing. That is what Kevin is waiting for, and then (I.17) has the direct illocution of asserting and the indirect illocution of introducing and expressing gladness because Kevin is also introducing himself and expressing his gladness to meet Charlie and Charlie shows her pleasure too in (I.18) which has the direct illocution of asserting and the indirect illocution of expressing gladness.

Seeing the propinquity between Charlie and Kevin, Fiona's friend starts to be suspicious that Kevin likes Charlie by saying "*Oh...Oh.*" (I.19). his utterance has the direct illocution of asserting and indirect illocution of expressing suspicion. Fiona responds by saying "*What? What does 'oh..oh' mean?*" (I.20). It has the direct illocutionary act of asking and the indirect illocution of convincing because Fiona is curious why her friend says that.

At the end of this conversation we can see Fiona's friend talks to Fiona in (I.21). The direct illocutionary act of his utterance is asserting. The indirect illocution of Kit's utterance is warning. His utterance is a figurative sentence which is not in the proper meaning. Charlie is not really mowing Fiona's lawn. His utterance implies that someone is trying to take out Fiona's chance in getting closer to Kevin.

The writer recapitulates the data above by classifying those utterances under direct and indirect illocutions.

| Actor | Type of Sentence | Illocutionary Act | |
|----------------|--|---|---|
| | | Direct | Indirect |
| Kevin's friend | Declarative Declarative Declarative Interrogative | Asserting Asserting Asserting Asking | Expressing opinion Informing Asserting Wondering and Convincing |
| Fiona | Declarative Declarative | Asserting Asserting | Disagreeing Praising |
| Charlie | Declarative Declarative | Asserting Asserting | Affirming Leave taking |
| Kevin | Imperative Interrogative | Ordering Asking | Ordering Convincing and Expecting |
| Charlie | Declarative | Asserting | Asserting |
| Fiona | Declarative Interrogative | Asserting Asking | Apologizing and rejecting Convincing |
| Kevin | Declarative Imperative | Asserting Ordering | Leave taking Ordering |

| | | | |
|---------|------------------------------|------------------------|---|
| | Declarative Declarative | Asserting Asserting | Expressing opinion Expressing opinion and Expecting |
| Charlie | Interrogative Declarative | Asking Asserting | Convincing Denying and correcting |
| Kevin | Declarative | Asserting | Affirming |
| Charlie | Declarative | Asserting | Apologizing |
| Kevin | Declarative Declarative | Asserting Asserting | Asserting Requesting |
| Charlie | Declarative | Asserting | Objecting |
| Kevin | Declarative Declarative | Rejecting Asserting | Denying Correcting and expecting |
| Charlie | Interrogative | Asking | Convincing |
| Kevin | Declarative | Asserting | Asserting |
| Charlie | Declarative | Asserting | Introducing |
| Kevin | Declarative | Asserting | Introducing, expressing gladness |
| Charlie | Declarative | Asserting | Expressing gladness |
| Friend | Declarative | Asserting | Expressing suspicion |
| Fiona | Interrogative | Asking | Convincing |
| Friend | Declarative | Asserting | Warning |

DATUM II

The next datum is scene 12 because this scene is about the first appearance of Kevin's mother, Viola Fields. Viola shows her care for her son by monitoring him frequently. She will continually ask her assistant, Ruby, when there is no reply from Kevin.

Viola is in the TV studio to broadcast Viola's talk show with a girl, the new pop star who will replace her as a newscaster, while Viola does not know at all about it.

Viola and Ruby are walking to go through the network executives' room. She has been called by the executives beforehand to talk about that issue. Her face looks cheerful regarding that call because she does not predict the replacement.

[II] Scene 12

(In TV studio)

- Viola : "Heard from Kevin yet?" (1)
Ruby : "Not yet, I've paged him." (2)
Viola : "Would you page him again?"
(talking to the crew) "Good morning Stan." (3)
Crew 1 : "Good morning." (4)
Ruby : "You're in a good mood." (5)
Viola : "The last time the network executives came to my dressing room I got my own show and a big fat raise." (6)
Ruby : "Yeah, and I had to start kissing your..." (7)
Girl : "Viola Fields? Oh my God! It is such an honor to meet you." (8)
Viola : "Thank you, darling." (9)
Girl : "Would you mind just signing this autograph? ...for my grandmother?" (10)
Viola : "I'd love to. You know what else I'd love? I'd love you to get me a latte. Do you mind?" (11)
Girl : "Okay" (12)
Viola : *(entering the office and greeting to the executives)* "Hi, guys, how are you?" (13)
Girl : "That woman is a legend." (14)
Ruby : "Shouldn't you be getting the latte?" (15)
Girl : "I just can't believe they picked me to replace her." (16)
Ruby : "Oh. Shit." (17)

The conversation in this scene is started by Viola's question, "*Heard from Kevin yet?*" (II.1). her utterance has the direct illocution of asking and indirect illocution of convincing because she wants to make sure to Ruby, her assistant, whether Kevin has already replied her page or not. Ruby answers it in (II.2). That declarative sentence has the direct and indirect illocutions of asserting. She asserts that Kevin has not replied her page yet.

The interrogative sentence of Viola's utterance (II.3) has the direct illocution of asking and the indirect illocution of ordering. As a matter of fact, she is not really asking but she wants Ruby to page Kevin again, because from the previous dialogue we can see that there was no reply from Kevin yet. While she is walking to go through the executives' room, Viola is uttering "*Good morning Stan.*" (II.3). her utterance performs the direct and indirect illocutions of greeting. She is greeting to one of the crew in that TV studio which is replied too by that crew in (II.4) which has the direct and indirect illocutionary act of greeting. Viola's cheerful sound and face indicate that she is happy at that time.

Seeing that situation, Ruby then asserts to Viola "*You're in a good mood.*" (II.5). The direct illocution of her utterance is asserting and the indirect illocution of it is asking. It is a declarative sentence but actually it is a kind of an interrogative sentence because she is interested to know why Viola looks happy.

Realizing the curiosity of Ruby, Viola is then answering Ruby by saying "*The last time the network executives came to my dressing room I got my own show and a big fat raise.*" (II.6). She performs declarative sentence. Besides, it has the direct illocutionary act of asserting, it also has the indirect illocutionary acts of approving and boasting. Her reply looks initially like a paraphrase of 'yes, I am happy'. She responds Ruby's utterance that she is in a good mood. She asserts a long utterance which means that she is happy because of the executives' call and boasting with her high self confidence that of course they are going to give her good news again.

Ruby afterwards responds her statement (II.7): "*Yeah*" has the direct illocution of asserting and the indirect illocution of affirming because Ruby is sure that Viola will get good news. "*and I had to start*

kissing your..." has the direct illocution of asserting and the indirect illocution of satirizing because since Viola becomes famous and has a big fat pay, she just has to do everything Viola wants. Her incomplete sentence shows her inferiority which actually she wants to satirize Viola.

In front of the executives' room, there is a girl, the new pop star who will become Viola's replacement. She gladly accosts Viola. The utterance of the girl in (II.8) to Viola has two types of sentences. Her interrogative sentence "*Viola Fields?*" has the direct illocution of asking and the indirect illocution of convincing because she has already know Viola but she just wants to make it sure. The indirect illocution of her next utterance, "*Oh My God*", is expressing surprised because she meets the great Viola which its direct illocution is asserting. Her next declarative sentence has the direct illocution of asserting. It also performs the indirect illocution of praising. She gives compliment to Viola, "*It is such an honor to meet you.*", because she knows that Viola is a successful woman and it's a wonderful moment to meet Viola.

After Viola replying by saying the act of thanking for its direct and indirect illocutions in (II.9), the girl then asks Viola (II.10). Its direct illocution is asking and its indirect illocution is requesting because actually, she does not mean to ask only for yes or no answer but for requesting.

Feeling offended of the girl's request which wants her signature just for a grandmother, Viola is fulfilling it reluctantly. Viola's utterance (II.11): "*I'd love to.*" is a declarative sentence which performs the direct illocution is asserting and the indirect illocution of complying the girl's request. The interrogative sentence, "*you know what else I'd love to?*" has the direct and the indirect illocutions of asking. "*I'd love you to get me a latte*" is the declarative sentence which performs the direct illocutionary act of asserting but indeed there is the indirect illocutionary act in it that is ordering. She actually orders the girl to get her a latte (a kind of coffee). Her last sentence "*Do you mind?*" is an interrogative sentence which has the direct illocution of asking and the indirect illocution of convincing.

Then the girl says okay (II.12) which performs the direct illocutionary act of asserting and the indirect illocutionary act of complying Viola's requesting. However, she still stays there and talks to Ruby while Viola comes in to the executives' room and accosts the people inside (II.13). Viola's utterance performs the direct illocutionary act of asking and the indirect illocutionary act of accosting.

The girl is still standing in her place and saying the declarative sentence, "*That woman is a legend.*" in (II.14). That declarative sentence has the direct illocution of asserting and the indirect illocution of praising and confirming. It means that she is praising Viola and confirming her utterance before that it is such an honor to meet Viola.

Ruby responds that girl's utterance by asking her which is actually not a question but a suggestion in (II.15). The direct illocution of it is asking and the indirect illocutionary act of it is suggesting. She suggests the girl to get Viola's latte soon.

The girl then says that "*I just can't believe they picked me to replace her.*" (II.16). This utterance has the direct illocution of asserting and the indirect illocution of expressing her gladness because she is very happy

because the executives have picked her as the successor of Viola to become a new newscaster. She will replace the famous newscaster.

Ruby is surprised to hear that by saying "Oh. Shit." (II.17). The direct illocution of it is asserting and the indirect illocution of it is expressing surprised and worrying because she is sure that Viola will be upset by that news.

The table below will show the classification of the data in the scene 12.

| Actor | Type of Sentence | Illocutionary Act | |
|--------|--|--|---|
| | | Direct | Indirect |
| Viola | Interrogative | Asking | Asking |
| Ruby | Declarative | Asserting | Asserting |
| Viola | Interrogative Declarative | Asking Greeting | Ordering Greeting |
| Crew 1 | Declarative | Greeting | Greeting |
| Ruby | Declarative | Asserting | Asking |
| Viola | Declarative | Asserting | Approving and boasting |
| Ruby | Declarative Declarative | Asserting Asserting | Affirming Satirizing |
| Girl | Interrogative Declarative Declarative | Asking Asserting Asserting | Convincing Expressing surprise Praising |
| Viola | Declarative | Asserting | Thanking |
| Girl | Interrogative | Asking | Requesting |
| Viola | Declarative Interrogative Declarative Interrogative | Asserting Asking Asserting Asking | Complying (request) Asking Ordering Convincing |

| | | | |
|-------|---------------|-----------|----------------------------------|
| Girl | Declarative | Asserting | Complying (request) |
| Viola | Interrogative | Asking | Accosting |
| Girl | Declarative | Asserting | Praising and confirming |
| Ruby | Interrogative | Asking | Suggesting |
| Girl | Declarative | Asserting | Expressing gladness |
| Ruby | Declarative | Asserting | Expressing surprise and worrying |

DATUM III

The reason why the writer picks out this scene to become datum III is this is the part where Viola says her objection to Kevin's relationship when she knows that Kevin has already proposed Charlie to marry him. In the following dialogue, she tells her displeasure about Charlie to her assistant, Ruby. Viola is resting in her room because she is distressing about her son's relationship.

[III] Scene 24

(Take a rest)

Viola : "Where's the...?" (1)
 Ruby : "Hooch will... your problem..." (2)
 Viola : "...s going... destroy him. It's... clear. She's got no money, no... goals... just wait... a rich innocent to step right in...?" (3)
 Ruby : "...s... in that... you raised him well. He's a...?" (4)
 Viola : "...at's... m. The only time they think... and it's usually pointed right...?" (5)
 Ruby : "Y... er... ok there's nothing you can do, need? A project or another... just..."

| | | | |
|-------|---------------|-----------|----------------------------------|
| Girl | Declarative | Asserting | Complying (request) |
| Viola | Interrogative | Asking | Accosting |
| Girl | Declarative | Asserting | Praising and confirming |
| Ruby | Interrogative | Asking | Suggesting |
| Girl | Declarative | Asserting | Expressing gladness |
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DATUM III

The reason why the writer picks out this scene to become datum III is this is the part where Viola says her objection to Kevin's relationship when she knows that Kevin has already proposed Charlie to marry him. In the following dialogue, she tells her displeasure about Charlie to her assistant, Ruby. Viola is resting in her room because she is distressing about her son's relationship.

[III] Scene 24

(Take a rest)

- Viola : "Where's that martini?" (1)
 Ruby : "Hooch will not solve your problems." (2)
 Viola : "She's going to destroy him. It is so clear. She's got no money, no career goals. She was just waiting for a rich innocent to step right in her path." (3)
 Ruby : "Kevin's smarter than that. Come on, you raised him well. He's a good boy." (4)
 Viola : "But he's a man. That's the problem. The only time they think straight is when they have an erection, and it's usually pointed right at the trampiest woman." (5)
 Ruby : "You're talking about her or you? Look there's nothing you can do, just let it go. You know what you need? A project or another

- husband. You know, why don't you marry another gay guy? That was fun." (6)
- Viola : "You know you're right. I do need a project and I have the perfect one. I am going to save my son. Here." (7)
- Ruby : "What?" (8)
- Viola : "You go use those old contacts of yours to get all the information you can about that little pimp." (9)
- Ruby : "And exactly what do expect to find?" (10)
- Viola : "Everybody's got a past, honey. Find something. And I'm going to open up the Montecito house and get a party planner. I'm going to give them an engagement party." (11)
- Ruby : "And then what? Lock her in the basement?" (12)
- Viola : "When he sees how out of place she is in his world, It's gonna be over." (13)
- Ruby : "This will end badly." (14)
- Viola : "Get me another one of those." (*Refers to Ruby's beverage*) (15)

At the beginning of the dialogue Viola asks Ruby (III.1). This interrogative sentence has the direct illocutionary act of asking and the indirect illocutionary act of ordering. It is not about an inquiry about where the martini is but actually she wants Ruby to get martini for her.

When Ruby is bringing the martini for Viola, she says, "*Hooch will not solve your problems.*" (III.2). Her utterance has the direct illocution of asserting and the indirect illocution of forbidding. She is not only asserting that utterance, but she is actually forbidding Viola to drink hooch because alcohol will not help her in solving Viola's problems.

Viola ignores Ruby's previous utterance and talks too much in (III.3): "*She's going to destroy him.*" is a declarative sentence which has

the direct illocution of asserting and the illocution of accusing. She accuses Charlie that she will destroy Kevin's life; *"It is so clear."* is a declarative sentence which has the direct illocution of asserting and the indirect illocution of confirming; *"She's got no money, no career goals."* is a declarative sentence which has the direct illocution of asserting and the indirect illocution of accusing. She accuses that Charlie just loves Kevin's money and she just wants to manipulate her son; *"She was just waiting for a rich innocent to step right in her path."* is a declarative sentence. The direct illocution of it is asserting and the indirect illocution of it is accusing.

Ruby then replies in (III.4): *"Kevin's smarter than that."* That declarative sentence has the direct illocution of asserting and the indirect illocution of objecting. She objects to Viola's opinion, because Kevin is not fool like Viola said, he will not been manipulated easily; *"Come on,"* is an imperative sentence which has the direct illocution of ordering and the indirect illocution of calming; *"you raised him well."* is a declarative sentence which performs the direct illocution of asserting and the indirect illocution of reminding. Ruby reminds Viola that she

raised her son well, so he will not be easy to be manipulated; "*He's a good boy.*" has the direct illocutionary act of asserting and the indirect illocutionary act of confirming.

When Viola continues talking about Charlie in (III.5): "*But he's a man.*" is a declarative sentence which its direct illocution is asserting and its indirect illocution is insisting that Kevin will be seduced by erotic woman like Charlie because he is a man; "*That's the problem*" is a declarative sentence. Its direct illocution is asserting and its indirect illocution is confirming; "*The only time they think straight is when they have an erection, and it's usually pointed right at the trampiest woman.*" is a declarative sentence which has the direct illocution of asserting and indirect illocution of explaining that men can not reject the seducing of trampiest woman.

Ruby replies in (III.6): "*You're talking about her or you?*" The direct illocutionary act of this utterance is asking. She asks that Viola is talking about Charlie or herself. The indirect illocution of it is satirizing. She is actually satirizing Viola because Viola's past was also seducing men for her career. The imperative sentence, "*Look there's*

nothing you can do, just let it go" has the direct illocution of ordering and the indirect illocution of suggesting. The next sentence of Ruby, "*You know what you need?*" is an interrogative sentence which has the direct and indirect illocutions of asking. "*A project or another husband.*" is a declarative sentence which performs the direct illocution of asserting and the indirect illocution of suggesting. The interrogative sentence, "*You know, why don't you marry another gay guy?*" has the direct illocution of asking and the indirect illocution of suggesting. She is not just asking why Viola does not marry another gay guy. Ruby actually suggests her to have a project or another husband because she does not want to see Viola under the stress. "*That was fun.*" has the direct illocution of asserting and the indirect illocution of persuading.

Viola responds Ruby's suggestion gladly (III.7), "*You know you're right.*". Her utterance is a declarative sentence. Its direct illocution is asserting and its indirect illocution is agreeing. "*I do need a project and I have the perfect one.*". The direct illocution of her utterance is asserting and the indirect illocution of it is expressing idea. Viola agrees with Ruby but not for marrying but for having a project, at once she has an

idea for a project to save her son, *"I am going to save my son. Here."*. Its direct illocution is asserting and its indirect illocution is confirming.

Ruby is curious about Viola's project, she asks what that is in (III.8). Her utterance is an interrogative sentence with the direct illocution of asking and indirect illocution of convincing. Viola gets up and utters (III.9) which has the direct and indirect illocutions of ordering because she orders Ruby to investigate Charlie's life in order to get her weaknesses at the past (she is even thinking that Charlie has ever become a prostitute).

Ruby then replies her by utters (III.10). Her utterance is an interrogative sentence with the direct illocution of asking and the indirect illocution of convincing because she wants to make sure what does Viola expect to find by that project.

Viola then says (III.11). The direct illocutionary act of all her sentences in this utterance is asserting and the indirect illocutionary act of it is informing her project. The part of her project is making an extravagant engagement party which will humiliate Charlie as a lower class woman.

Ruby replies her in (III.12); *"And then what?"* is her interrogative sentence with the direct illocutionary act of asking and the indirect illocution of convincing. *"Lock her in the basement?"* has the direct illocution of asking and the indirect illocution of predicting.

Viola's utterance in (III.13) is a declarative sentence with the direct illocution of asserting and the indirect illocution of predicting. She predicts that if Kevin has already seen how poor Charlie is, he will break his engagement.

Having heard Viola wanted to create party project to discredit Charlie, Ruby responds by saying, *"This will end badly."* (III.14). This utterance has the direct illocution of asserting and the indirect illocution of predicting.

Viola closes this scene by saying (III.15). Her utterance is an imperative sentence with the direct and indirect illocutions of ordering. She orders Ruby to get her booze.

The recapitulation of datum III

| Actor | Type of Sentence | Illocutionary Act | |
|-------|------------------|-------------------|------------|
| | | Direct | Indirect |
| Viola | Interrogative | Asking | Ordering |
| Ruby | Declarative | Asserting | Forbidding |

| | | | |
|-------|---|--|--|
| Viola | Declarative Declarative Declarative Declarative | Asserting Asserting Asserting Asserting | Accusing Confirming Accusing Accusing |
| Ruby | Declarative Imperative Declarative Declarative | Asserting Ordering Asserting Asserting | Objecting Calming Reminding Confirming |
| Viola | Declarative | Asserting | Asserting |
| Ruby | Interrogative Imperative Interrogative Declarative Interrogative Declarative | Asking Ordering Asking Asserting Asking Asserting | Satirizing Suggesting Asking Suggesting Suggesting Persuading |
| Viola | Declarative Declarative Declarative | Asserting Asserting Asserting | Agreeing Expressing idea Confirming |
| Ruby | Interrogative | Asking | Expressing surprise |
| Viola | Imperative | Ordering | Ordering |
| Ruby | Interrogative | Asking | Asking |
| Viola | Declarative | Asserting | Informing (plan) |
| Ruby | Interrogative Interrogative | Asking Asking | Convincing Predicting |
| Viola | Declarative | Asserting | Predicting |
| Ruby | Declarative | Asserting | Predicting |
| Viola | Imperative | Ordering | Ordering |

DATUM IV

Scene 35 is chosen as the datum IV because it is one of Viola's annoying behaviours. Viola had been taken care in hospital because of her heart attack when Charlie shouted to her. Charlie was forced to do

shouting because Viola insisted to handle everything for the wedding and ignored Charlie's ideas.

Viola moves in Kevin and Charlie's house because of her doctor's advice. This is a part of her project for driving Charlie crazy. This scene is in the midnight when Kevin leaves Charlie and Viola alone to go to out of city.

[IV] Scene 35

(Midnight)

(Charlie's hearing Viola's crying)

- Charlie : "Are you all right?" (1)
Viola : "I can't sleep. I feel so alone. I do." (2)
Charlie : "You're not alone. I'm here. Did you take your pills?" (3)
Viola : "My pills? Oh no. I forgot. Could you get them for me, sweetie? They're on the sink." (4)
Charlie : "Sure."
 "Here they are." (5)
Viola : "Thank you." (6)
Charlie : "You're welcome." (7)
Viola : "Oh, I don't have any water. Could you get me some water please?" (8)
Charlie : "Okay." (9)
Viola : "Oh, I can't drink out of the tap. Would you get me some Evian...with ice?" (10)
Charlie : "Yeah."
 "Here you go." (11)
Viola : "Thank you." (12)
Charlie : "You have a good night, okay." (13)
Viola : "Charlotte, I hate to ask you this, but it's my first night here. Could you stay with me? Please sleep with me. Be a good girl."
(shouting in her sleep) "No..no I don't." (14)
Charlie : "God, Viola. Are you okay?" (15)
Viola : "No, let go of me, you..no." (16)

Charlie is coming in to Viola's bedroom when she hears Viola is crying in the midnight. Charlie's question to Viola (IV.1) has the direct illocution of asking. Charlie asks if Viola is alright. The indirect illocution of her utterance is worrying. She worries why Viola is crying in her bedroom late at night.

Viola replies her with her sigh "*I can't sleep. I feel so alone. I do.*" (IV.2). The direct illocutionary act of her utterance is asserting. She says that she cries because she feels alone. The indirect illocutionary act of her utterance is bemoaning. She bemoans about her feeling at that night.

The utterance (IV.3) is Charlie's reply to Viola: "*You're not alone.*" is her declarative sentence with the direct illocution of asserting and the indirect illocution of calming. She tries to make Viola quiet down; "*I'm here.*" Its direct illocutionary act is asserting. Charlie says that she is there next to Viola. The indirect illocutionary act of it is calming. She calms Viola not to feel alone because she is there to accompany her. Next, she asks, "*Did you take your pills?*". That interrogative sentence has the direct illocution of asking. Charlie asks if Viola took her pills. The

indirect illocutionary acts of it are convincing and worrying. Charlie wants to make sure whether Viola has taken her medicine or not. She knows that Viola is sick, so she worries if Viola has not taken her pills yet.

The next utterance of Viola is interrogative sentence (IV.4): "*My pills?*" has the direct illocution of asking and the indirect illocution of convincing; "*Oh no.*" is a declarative sentence which has the direct and indirect illocutions of asserting. She asserts that she forgets to take her medicines; "*Could you get them for me, sweetie?*". The direct illocutionary act of that utterance is asking. However, it is not an inquiry about Charlie's ability to get the pills. Her utterance has the indirect illocution of requesting; "*They're on the sink.*" is a declarative sentence with the direct illocution of asserting. She asserts that the pills are on the sink. The indirect illocution of her utterance is informing. She informs that the pills that Charlie is going to get are on the sink.

Charlie then says (IV.5): "*Sure*" is a declarative sentence. Its direct illocutionary act is asserting. The indirect illocutionary act of it is complying. Charlie complies Viola's request and goes to pick Viola's

pills and back again to give them to Viola by saying "*Here they are.*". Its direct illocutionary act is asserting and its indirect illocutionary act is showing and giving the medicine. She shows the medicine to Viola then gives them to Viola.

Viola receives the pills and she thanks to Charlie (IV.6). The direct illocutionary act of her utterance is asserting and the indirect illocutionary act of it is thanking. Charlie replies her by saying (IV.7). The direct illocution of her utterance is asserting and the indirect illocution of it is receiving Viola's thanks.

Viola then utters (IV.8): "*Oh, I don't have any water.*" is a declarative sentence with the direct illocution of asserting. She says that she does not have any water. The indirect illocution of it is informing. She informs Charlie that she needs water to take the medicine; "*Could you get me some water please?*" is an interrogative sentence with the direct illocution of asking. She asks the ability of Charlie to get some water for her. The indirect illocution of her utterance is requesting. She actually asks Charlie to get her some water.

Charlie then says (IV.9). It is a declarative sentence with the direct illocutionary act of asserting. She answers okay to Viola. The indirect illocutionary of that utterance is complying. She complies what Viola wants.

The utterance (IV.10): "*Oh, I can't drink out of the tap.*" is Viola's declarative sentence which has the direct illocution of asserting and the indirect illocution of informing to Charlie that she needs water which is not from the tap; "*Would you get me some Evian...with ice?*" is an interrogative sentence. Its direct illocution is asking. Viola asks a question to Charlie about Evian with ice, but as a matter of fact it is not only a question. The indirect illocution of her utterance is requesting. She requests such beverage with ice to Charlie because she can not drink out of the tap.

Charlie responds Viola in (IV.11): "*Yeah.*" is Charlie's reply of Viola's question. The direct illocutionary act of her utterance is asserting. The indirect illocutionary act of it is complying. She complies Viola's need of Evian; "*Here you go.*" is the next sentence of Charlie

which has the direct illocutionary act of asserting and the indirect illocutionary act of giving the beverage.

In (IV.12), Viola's utterance has the direct illocutionary act of asserting and the indirect illocutionary act of thanking. She thanks to Charlie for the Evian that Charlie gives.

Seeing Viola is calming down, Charlie then utters (IV.13). It is a declarative sentence which has the direct illocution of asserting. She asserts to Viola that she has a good night. The indirect illocution of her utterance is leave taking. Charlie says that utterance to leave Viola and to turn to go back to her room.

Viola's utterance in (IV.14): "*Charlotte, I hate to ask you this, but it's my first night here.*" is a declarative sentence. It has the direct illocutionary act of asserting. The indirect illocutionary act of her utterance is expressing her feeling. "*Could you stay with me?*". The direct illocution of it is asking and the indirect illocution of it is request. This utterance is not only the kind of question which is said by Viola, but it is a request to make Charlie stay with her; "*Please sleep with me.*" is an imperative sentence which has the direct illocution of ordering. She

orders Charlie to sleep with her. The indirect illocution of her utterance is requesting. She asks Charlie to sleep with her in that room; "*Be a good girl.*" is an imperative sentence which has the direct illocution of ordering. Its indirect illocutionary act is persuading that Charlie have to be a good girl by accompanying her in that night. All of those requests start to annoy Charlie.

Charlie decides to accompany Viola to sleep reluctantly. She becomes crazy when Viola is shouting in her sleep (IV.14). Its direct illocution is asserting and the indirect illocution of rejecting something in her dream.

Charlie then says irksomely (IV.15): "*God, Viola.*" has the direct illocution of asserting and the indirect illocution of expressing annoyance; "*Are you okay?*" is an interrogative sentence. Its direct illocutionary act is asking. Charlie asks if Viola is okay. The indirect illocution of it is convincing whether Viola is okay or not.

Viola is still shouting in her sleep while hitting Charlie's face (IV.16). Her utterance has the direct and indirect illocutions of ordering.

The following table will show the recapitulation of datum IV analysis.

| Actor | Type of Sentence | Illocutionary Act | |
|---------|------------------|-------------------|----------------------------------|
| | | Direct | Indirect |
| Charlie | Interrogative | Asking | Worrying |
| Viola | Declarative | Asserting | Bemoaning |
| | Declarative | Asserting | Bemoaning |
| | Declarative | Asserting | Confirming |
| Charlie | Declarative | Asserting | Calming |
| | Declarative | Asserting | Calming |
| | Interrogative | Asking | Convincing and Worrying |
| Viola | Interrogative | Asking | Convincing |
| | Declarative | Asserting | Asserting |
| | Declarative | Asserting | Asserting |
| | Interrogative | Asking | Requesting |
| | Declarative | Asserting | Informing |
| Charlie | Declarative | Asserting | Complying (request) |
| | Declarative | Asserting | Showing and giving (the request) |
| Viola | Declarative | Asserting | Thanking |
| Charlie | Declarative | Asserting | Receiving thanks |
| Viola | Declarative | Asserting | Informing |
| | Interrogative | Asking | Requesting |
| Charlie | Declarative | Asserting | Complying (request) |
| Viola | Declarative | Asserting | Asserting |
| | Interrogative | Asking | Requesting |
| Charlie | Declarative | Asserting | Complying (request) |
| | Declarative | Asserting | Giving (the request) |
| Viola | Declarative | Asserting | Thanking |
| Charlie | Declarative | Asserting | Leave taking |
| Viola | Declarative | Asserting | Asserting |
| | Interrogative | Asking | Requesting |
| | Imperative | Ordering | Requesting |

| | | | |
|---------|---------------|-----------|----------------------|
| | Imperative | Ordering | Persuading |
| | Declarative | Asserting | Rejecting |
| Charlie | Declarative | Asserting | Expressing annoyance |
| | Interrogative | Asking | Convincing |
| Viola | Imperative | Ordering | Ordering |

DATUM V

Scene 54 is chosen to become datum V because this scene is the part when Viola realizes that she almost destroys her son's happiness in his life. This passage presents Gertrude, Viola's ex mother-in-law, who has the same character as Viola. Before this scene, Viola and Gertrude have made a quarrel by shouting each other. Because of that, Charlie realizes that the same quarrel will happen at the future between Viola and her, so she decides to nullify the wedding.

[V] Scene 54

(talking to Ruby)

- Viola : "I can not believe she compared me to Gertrude." (1)
 Ruby : "I know, now that's just wrong." (2)
 Viola : "Thank you." (3)
 Ruby : "You are far worse. I don't recall Gertrude ever trying to poison you, and I'm pretty sure she wore black to your wedding." (4)
 Viola : "Black. Yeah, she said she was in mourning."
 "I just want my son to be happy." (5)
 Ruby : "Whatever made you think he wasn't?" (6)

The first utterance of Viola in this scene, "*I can not believe she compared me to Gertrude.*" (V.1), is declarative sentence which has the direct illocutionary act of asserting. The indirect illocution of her utterance is expressing disappointed because she did not expect that Charlie would compare her to Gertrude, her mother in law who had also done lots of effort to kick her away from his first husband, Gertrude's son.

The direct illocution of Ruby's reply (V.2) is asserting, and the indirect illocution of it is agreeing of Viola's statement. She agrees that Charlie should not compare Viola to Gertrude.

Viola responds it afterwards by thanking to Ruby (V.3). The direct illocution of it is asserting and the indirect illocution of it is thanking because Ruby sides with her.

However, Ruby asserts in (V.4): "*You are far worse.*". The direct illocutionary act of that declarative sentence is asserting. Ruby asserts that Viola is far worse than Gertrude. The illocutionary act of her utterance is satirizing. She satirizes that precisely Viola is far worse than Gertrude, not like Viola thinks that she should not compare to

Gertrude; "I don't recall Gertrude ever trying to poison you, and I'm pretty sure she wore black to your wedding." is a declarative sentence. It has the direct illocution of asserting. She asserts that Gertrude never trying to poison Viola at the past. The indirect illocutionary of Ruby utterance is reminding and confirming. She reminds and confirms that Gertrude was better than Viola because she never trying to poison Viola like she was doing to Charlie. She also reminds that Gertrude wore black outfit to Viola's wedding.

Viola's utterance in (V.5): "Black. Yeah, she said she was in mourning." is a declarative sentence which has the direct illocutionary act of asserting. Viola asserts that Gertrude said she was in mourning in her wedding. The indirect illocution of Viola's utterance is informing that the reason why Gertrude wore black dress in her wedding was Gertrude grieved over her son and Viola's wedding; "I just want my son to be happy." is declarative sentence with the direct illocutionary act of asserting. The indirect illocutionary act of her utterance is confirming. She confirms to Ruby that she does all the crazy things to send Charlie away because she believes that Kevin will not be happy with Charlie by his side.

Then Ruby replies by interrogative sentence, "Whatever made you think he wasn't?" (V.6). The direct illocutionary act of her utterance is asking. The indirect illocutionary act of it is suggesting. She, however, is not only asking but she wants Viola to reconsider her opinion about Kevin's happiness. Although Charlie is not from noble society but she could make Kevin happy.

The recapitulation of the datum V analysis will be shown in the following diagram.

| Actor | Type of Sentence | Illocutionary Act | |
|-------|----------------------------|------------------------|---|
| | | Direct | Indirect |
| Viola | Declarative | Asserting | Expressing disappointed |
| Ruby | Declarative | Asserting | Agreeing |
| Viola | Declarative | Asserting | Thanking |
| Ruby | Declarative Declarative | Asserting Asserting | Satirizing Reminding and Confirming |
| Viola | Declarative Declarative | Asserting Asserting | Informing Confirming |
| Ruby | Interrogative | Asking | Suggesting |

DATUM VI

This scene 56 is the end of Viola and Charlie's quarrel. Viola asks Charlie for forgiveness. The beginning of this passage shows that Charlie is wondering why Viola calls her back to the dressing room.

[VI.] Scene 56

(come back to Charlie's dressing room)

Charlie : "What do you want, Viola?" (1)

Viola : "I don't want you to walk out on this wedding." (2)

Charlie : "You don't?" (3)

Viola : "No, I don't." (4)

Charlie : "What am I supposed to believe that you've had some epiphany? That all of the sudden, every thing is going to be different?" (5)

Viola : "It's never been about you, Charlie. It's me. I've been so afraid of losing him. He's the only family I've got." (6)

Charlie : "This is my chance for a family, too, and I'm scared." (7)

Viola : "Oh, don't blow your chance for happiness. You've never needed my approval. He's loved you from the very beginning and I promise I will get out of the way and let the two of you be happy." (8)

Charlie : "That's not what I want. I mean, there just has to some boundaries, Viola." (9)

Viola : "I can do boundaries. I don't love boundaries, but I can do them." (10)

Charlie : "How about the number of times you call Kevin a day? Can we limit that to, like, one?" (11)

Viola : "Oh I need at least four minimum." (12)

Charlie : "He's 35 years old" (13)

Viola : "Three." (14)

Charlie : "Two." (15)

Viola : "Deal." (16)

Charlie : "When Kevin and I have kids, he and I will decide they're raised." (17)

Viola : "All right, but you know I have raised one wonderful boy and my advice would be very.." (18)

Charlie : "Will be solicited when needed." (19)

Viola : "All right. As long as one kid is named after me." (20)

Charlie : "Middle name." (21)

Viola : "Deal. What else?" (22)

Charlie : "Holidays and special occasions." (23)

Viola : "Are you gonna keep me away?" (24)

Charlie : "You must be present for every Christmas, thanksgiving, birthday, school play, clarinet recital, and soccer and spoil them and teach them things that Kevin and I can't. Like how to throw a right hook for example. I want you there Viola. I do, up, front, and center. From this point I will not negotiate." (25)

Ruby : "Damn. That girl can give a nice little speech." (26)

Charlie : "Deal?" (27)

Viola : "Oh can they call me "Aunt Viola" instead of "Grandma"?" (28)

- Charlie : "Fine." (29)
Viola : "Come on, unzip me." (30)
Charlie : "Viola, you don't have to wear that dress, really." (31)
Viola : "Yes, I do really." (32)

Wondering why Viola's call is like an urgent request, Charlie then asks Viola (VI.1). It is an interrogative sentence with the direct illocution of asking. Charlie asks Viola why Viola calls her. The indirect illocution of her utterance is convincing. Charlie convinces what Viola wants by calling her back when she decides and to fulfill Viola's wish to walk out on the wedding and to break her and Kevin's relationship.

Viola asserts her wish in (VI.2). That declarative sentence has the direct illocution of asserting. Viola asserts that she does not want Charlie to walk out on the wedding. The indirect illocution of her utterance is requesting. She has realized her mean behaviours because of Ruby's utterance in the previous dialogue. She wants Charlie to stay and continue her wedding.

Charlie looks surprised and shows it by asking "You don't?" (VI.3). The direct illocution of Charlie's utterance is asking. The indirect illocutions of it are expressing surprised and convincing. She wants to make sure about Viola statement before. In (VI.4), Viola's utterance

afterwards is a declarative sentence with the direct illocution of asserting and the indirect illocution of affirming. She affirms that she really wants Charlie to stay.

Charlie replies in (VI.5): "*What am I supposed to believe that you've had some epiphany?*" is an interrogative sentence. Its direct illocutionary act is asking and its indirect illocutionary acts are convincing and expressing confusion. She convinces what she is supposed to believe that Viola has had some epiphany. She confuses why Viola changes out of the blue; "*That all of the sudden, every thing is going to be different?*". The direct illocution of that utterance is asking and the indirect illocutions of it are doubting and wondering. It means she doubts of Viola's request. She wonders why Viola can change her mind unexpectedly.

Then Viola replies in (VI.6): "*It's never been about you, Charlie.*" has the direct illocution of asserting and the indirect illocution of regretting. She regrets her faults to Charlie because the mess was not because of Charlie; "*It's me.*" has the direct illocution of asserting and the indirect illocution of confessing. Viola confesses that the cause of the whole problems is her; "*I've been so afraid of losing him.*" is a declarative

sentence which has the direct illocution of asserting and the indirect illocutions of confessing and explaining. Viola confesses and explaining the reason why she did all the ridiculous things to Charlie; "*He's the only family I've got.*" Her utterance is a declarative sentence with the direct illocution of asserting and it has the indirect illocutionary act of confesses and explaining. She confesses what she has done and explains that she did it all because Kevin is the only family she has and she does want Kevin to leave her after marrying.

Hearing Viola's reason why she did all those mean behaviours to save her family, Charlie says (VI.7) is a declarative sentence with the direct illocution of asserting. She asserts that it is her chance for getting a family too and she is scared. The indirect illocution of it is expressing her opinion that she is scared that that chance in getting family will be failed.

The utterance of Viola in (VI.8): "*Oh, don't blow your chance for happiness.*" is an imperative sentence with the direct illocution of ordering. She orders Charlie not to blow her chance for reaching her happiness. The indirect illocution of it is suggesting. She suggests

Charlie to keep trying to achieve her happiness; *"You've never needed my approval."* has the direct illocutionary act of asserting and the indirect illocutionary act of informing. She informs Charlie that she does not have to be approved by Viola; *"He's loved you from the very beginning, and I promise I will get out of the way and let the two of you be happy."* is a declarative sentence which performs the direct illocution of asserting and the indirect illocutions of informing and promising. She informs that Kevin has loved Charlie from the very beginning and she promises to get out of the way and lets them happy.

Charlie replies in (VI.9): *"That's not what I want."* is a declarative sentence with the direct illocution of asserting and the indirect illocution of expressing opinion; *"I mean, there just has to some boundaries, Viola."*. Her utterance has the direct illocution of asserting and the indirect illocution of requesting. Charlie's utterance means she has request to Viola to do boundaries.

In utterance (VI.10): Viola accepts Charlie's request for the boundaries of Kevin and her life. The direct illocution of her utterance is asserting and the indirect illocution of it is complying the request.

Charlie begins by asking (VI.11) "*How about the number of times you call Kevin a day?*" is an interrogative sentence with the direct illocution of asking and the indirect illocution of it is suggesting. Charlie suggests making the boundary about the number of times Viola calls Kevin a day; "*Can we limit that to, like, one?*" has the direct illocution of asking and the indirect illocution of requesting because actually it is not a question about the ability of Viola to limit her calls but it is Charlie's request to Viola to limit her calls for Kevin.

They try to work out a deal for each boundary in (VI.12). The direct illocution of it is asserting and the indirect illocution of it is requesting. In (VI.13) is Charlie's reply which has the direct illocution of asserting and the indirect illocutions of reminding and resisting the request. In (VI.14), it is a declarative sentence which has the direct illocution of asserting and the indirect illocution of requesting. In (VI.15), it has the direct illocution of asserting and the indirect illocution of requesting. The utterance (VI.16) has the direct illocution of asserting and the indirect illocution of dealing because Viola and Charlie have already made a deal for Viola's calls to Kevin a day.

The utterance (VI.17), has the direct illocution of asserting and the indirect illocution of expressing idea. Charlie expresses her idea in the future when they have kids.

In Viola's utterance, "*All right, but you know I have raised one wonderful boy and my advice would be very...*" (VI.18) is a declarative sentence with the direct illocution of asserting and the indirect illocution of offering. She offers her advice for Charlie's kid in the future. Charlie's utterance in (VI.19) is a declarative sentence with the direct illocution of asserting and the indirect illocution of considering Viola's request. In (VI.20), Viola utters a declarative sentence with the direct illocutionary act of asserting and the indirect illocutionary act of complying Charlie's want. In (VI.21), it has the direct illocution of asserting and the indirect illocution of requesting. Charlie wants Viola names her kid only for middle name.

In (VI.22), Viola complies Charlie's request. The direct illocution of it is asserting and the indirect illocution of it is complying and dealing. The next sentence of Viola is "*What else?*" which is an

interrogative sentence. It has the direct illocution of asking and the indirect illocution of challenging to Charlie to make other boundaries.

Charlie then utters (VI.23), her utterance has the direct illocution of asserting and the indirect illocution of request. She requests a boundary for holidays and special occasions. In (VI.24), it is an interrogative sentence of Viola which has the direct illocution of asking and the indirect illocution of convincing. She wants to make sure if Charlie wants to keep her away of her and Kevin's life.

Charlie's utterance in (VI.25) has the direct illocution of asserting and the indirect illocution of request. Actually it is not just assertion but it is a request to Viola for taking part of Charlie's family in the future. Charlie is aware that she still needs Viola in Kevin and her life.

Ruby, who is hearing Charlie's utterance, says, "*Damn. That girl can give a nice little speech.*"(VI.26). Ruby's utterance has the direct illocution of asserting and the indirect illocution of praising. Her utterance means that she praises to Charlie's speech.

In (VI.27), Charlie's utterance has the direct illocutionary act of asking and the indirect illocutionary act of convincing. She wants to

make sure whether Viola wants to deal or not. *"Oh can they call me Aunt Viola" instead of "Grandma"?* (VI.28) is Viola's last utterance to Charlie which has the direct illocution of asking and the indirect illocution of requesting. She wants her grandson is going to call her "aunt", not "grandma". Finally, Charlie and Viola reach a deal and get along well in (VI.29), the direct illocution of that utterance is asserting and the indirect illocution of it is dealing.

Viola decides to wear her old-fashioned maid dress in (VI.30), her utterance has the direct illocution of ordering and the indirect illocution of requesting. She asks Charlie to unzip her dress. Charlie replies, *"Viola, you don't have to wear that dress, really."* (VI.31). Her utterance has the direct illocution of asserting and also has the indirect illocution of suggesting to Viola not to wear the dress. In (VI.32), however, Viola insists to wear that outfit. The direct illocution of her utterance is asserting and the indirect illocution of it is insisting. Viola eventually wants to give in and admits her faults.

The recapitulation of datum VI

| Actor | Type of Sentence | Illocutionary Act | |
|---------|------------------|-------------------|-------------------------------------|
| | | Direct | Indirect |
| Charlie | Interrogative | Asking | Convincing |
| Viola | Declarative | Asserting | Requesting |
| Charlie | Interrogative | Asking | Expressing surprise and convincing |
| Viola | Declarative | Asserting | Affirming |
| Charlie | Interrogative | Asking | Convincing and expressing confusion |
| | Interrogative | Asking | Doubting and wondering |
| Viola | Declarative | Asserting | Regretting |
| | Declarative | Asserting | Confessing |
| | Declarative | Asserting | Confessing and explaining |
| | Declarative | Asserting | Confessing and explaining |
| Charlie | Declarative | Asserting | Expressing opinion |
| Viola | Imperative | Ordering | Suggesting |
| | Declarative | Asserting | Informing |
| | Declarative | Asserting | Informing and promising |
| Charlie | Declarative | Asserting | Expressing opinion |
| | Declarative | Asserting | Requesting |
| Viola | Declarative | Asserting | Complying (request) |
| Charlie | Interrogative | Asking | Suggesting |
| | Interrogative | Asking | Requesting |
| Viola | Declarative | Asserting | Requesting |
| Charlie | Declarative | Asserting | Resisting request |
| Viola | Declarative | Asserting | Requesting |
| Charlie | Declarative | Asserting | Requesting |
| Charlie | Declarative | Asserting | Dealing |
| Viola | Declarative | Asserting | Expressing idea |
| Charlie | Declarative | Asserting | Offering |
| Viola | Declarative | Asserting | |

| | | | |
|---------|------------------------------|---------------------|--------------------------------------|
| Charlie | Declarative | Asserting | Considering (request) |
| Viola | Declarative | Asserting | Complying (request) |
| Charlie | Declarative | Asserting | Requesting |
| Viola | Declarative Interrogative | Asserting Asking | Complying and dealing Challenging |
| Charlie | Declarative | Asserting | Requesting |
| Viola | Interrogative | Asking | Convincing |
| Charlie | Declarative | Asserting | Request |
| Ruby | Declarative | Asserting | Praising |
| Charlie | Interrogative | Asking | Convincing |
| Viola | Interrogative | Asking | Requesting |
| Charlie | Declarative | Asserting | Dealing |
| Viola | Imperative | Ordering | Requesting |
| Charlie | Declarative | Asserting | Suggesting |
| Viola | Declarative | Asserting | Insisting |

3.3 The Significance of The Indirect Illocutions to The Development of the Movie

When we analyze the indirect illocution in the movie, we automatically create an interconnection between indirect illocution itself and the theme of the movie as part of the context.

The main theme of this movie is well-looked thing is not necessarily true. When we think that one thing is good, it is not always right for the others. We should not force what we want to another who is actually not in favour of us. This movie shows how a protective

mother tries to estrange her son from a poor woman because she thinks that woman will destroy her son's future.

The theme of the movie escorts us to comprehend the illocutionary acts which are uttered by the speakers. The writer picks some of the utterances with the illocutionary acts which show the main parts of the movie.

Viola : (talking to Ruby) "She's going to destroy him. It is so clear. She's got no money, no career goals. She was just waiting for a rich innocent to step right in her path."

The indirect illocution of the utterance is accusing. Viola is a mother who is afraid her son's fiancé will take her son from her. She does not want her son, the brilliant surgeon is going to marry a pitiful woman with no expectation in her future. Viola thinks that her daughter in law-to-be loves her son's money only.

Viola : "I just want my son to be happy."

This utterance has the indirect illocution of confirming that she wants her son to be happy by doing so many mean behaviours to her son's fiancé because she believes that Kevin will not be happy with that

poor woman by his side. She will do anything that she thinks good to make her son's future better than just spending his life with an impecunious woman.

Ruby : "Whatever made you think he wasn't?"

Then Ruby replies Viola's utterance. She is not only asking but she wants Viola to reconsider her opinion about Kevin's happiness. Although Charlie is not from noble society but she could make Kevin happy. He has already found the girl who truly loves him. That is all her son needs.

By comprehending the illocutions of every interlocutor, we can see how those illocutionary acts affect the development of the movie. Without understanding the illocutions which have the indirect meaning, we can not follow the story appropriately.

CHAPTER IV

CONCLUSIONS

After analyzing the data, the writer concludes the data that have been elaborated before.

The movie 'MONSTER-IN-LAW' presents the comedy romantic story which has the theme; well-looked thing is not necessarily true. Not all the things we think good are right.

In analyzing this movie, the writer finds the sentence types that appear are declarative sentences, interrogative sentences, and imperative sentences. The most direct illocutions which are presented in six data are the acts of asserting, asking, and ordering. The other direct illocutions in the analysis are the acts of greeting and rejecting.

There are 59 kinds of indirect illocutionary acts in six scenes, the number of indirect illocutions that mostly appear are; 18 act of convincing, 18 act of requesting, 10 acts of asserting, 8 acts of ordering, 8 acts of complying (request), 8 acts of suggesting, 7 acts of informing, 7 acts of confirming, 5 acts of asking, 5 acts of expressing opinion, 4 acts

of affirming, and 4 acts of expressing surprise, 4 acts of thanking. The rest are: wondering, praising, disagreeing, leave taking, expecting, apologizing, rejecting, denying, correcting, objecting, introducing, expressing gladness, expressing suspicion, warning, greeting, approving, boasting, satirizing, receiving thanks, accosting, worrying, forbidding, accusing, calming, reminding, persuading, agreeing, expressing idea, predicting, bemoaning, showing, giving (the request), expressing annoyance, expressing disappointed, expressing confusion, doubting, regretting, confessing, explaining, promising, resisting request, dealing, offering, considering (request), challenging, and insisting.

Context, in this case, the situation, the setting of the utterance and the background knowledge of the participants who engaged in the conversation, has a main role in determining the meaning of an utterance.

We can see the significance of the indirect illocutions to the development of the movie by comprehending the illocutions of every interlocutor, we can see how those illocutionary acts affect the

development of the movie. Without understanding the illocutions which have the indirect meaning, we can not follow the story appropriately.

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APPENDIX

Scene 1

(In Charlie's apartment)

Remy : "Good morning, neighbor." *(chews toast)*

Charlie : "Hey, help yourself."

Remy : "Oh, thanks, I was out of everything."

Charlie : "Aw, why do I even bother?"

Remy : "You know Remy, I gave that key for emergencies. Extreme emergencies."

Remy : "It was! I needed caffeine."

Charlie : *(opens Charlie's sketch)* "I don't know. This is good. I'd even wear it."

Charlie : "Good, 'cause I gotta go. I'm late for my first client."

Charlie : "But you stay, have breakfast, take a shower, open my drawers." *(smirks at him and leaves)*

Scene 2

(In the old woman's house, to pick the dogs up.)

Woman : "Hey, Charlie."

Charlie : "Morning. Are the boys ready?"

Woman : "Dragon!, Zorro!"

Charlie : "Hey! They are my boys, come on."

Woman : "See you later!"

Charlie : "Bye!"

"Be good boys, slow down."

Scene 3

(At the beach, doing her job as a dog walker)

Charlie : "Romance in the air today. No one can't resist your obvious charms." *(talking to a dog)* "Otis, your horoscope seems accurate. Come on, stop it! Let's read mine. Do not leave your house today, too late. And stop looking so hard, love is right in front of you." *(looking at the good looking man runs in front of her)* "Hey what's wrong?" *(talking to the dogs)*

(In beach Café, there is a man who is upset because he is disappointed of his latte.)

Man : "I ordered nonfat latte, I can taste the fat."

Café girl : "I would be happy to change it for you, sir."

Man : "Can't you even make a friggin' cup of coffee? I can taste the fat. How hard it is to make a friggin' cup of coffee?" *(his money falls down out of his bag.)*

Café girl : *(overlapping)* "I can make another one for you if you'd like. I'd be happy to change it for you, sir."

Man : *(answering his phone)* "Hello?" *(then talking to the girl)* "It's okay, you've done enough."

Café girl : "I'm sorry."

Charlie : *(picks the man's money on the floor and puts it into the tip's box.)* "Karma. Have a good one." *(leaves)*

Café girl : "Thanks girl!"

Kevin : *(collides with Charlie)* "Uh, sorry."

Charlie : "I'm sorry."

Kevin : "Hi."

Charlie : "Hi." (goes out of the door)

Scene 4

(in café)

Remy : "I don't know how to read tarot cards. Why am I in the cards?"

Charlie : "Come on! Just try."

Remy : "Okay, this crazy old lady keeps coming up." (laughing together) "the knight in shining armor."

Charlie : "That's mine. I saw this guy twice today."

Morgan : "That guy?" (points at the card)

Charlie : "Two times in one day, that's got to be a sign, right?"

Morgan : "Hmm, a sign."

Remy : "Yeah, okay. What did he say when you talked to him?"

Charlie : "I didn't talk to him."

Remy : "Well, are you sure he aw you?"

Charlie : "Yeah! I mean I think so."

Morgan : "Okay honey, we are worried about you, because you've turning into a little bit of a freak."

Remy : "Yeah, we think it is from not having sex."

Morgan : "Exactly."

Charlie : "Look just because I haven't been in relationship in a while, it doesn't mean I'm in miserable. I just want a sweet guy. You know? A guy who is strong but still opens the door once in a while and who notices things, and you know may be makes a difference." (mumbling)

Morgan : "May be he completes you."

Remy : "Oh, you complete me." (joking by showing his middle finger)

Scene 5

(Charlie's working in Dr. Patel's office as a front officer)

(she's talking to woman in the telephone)

Charlie : "Dr. Patel's office! Hi, Mrs. Reynolds."

Mrs.Reynolds : "Go to my grandma's tell her I'll be home late. I still have stitches to do."

Charlie : "Yeah, can you please hold?" (turns around to her partner) "You know what? You go ahead. I can do that for you."

Partner : "Thank you Charlie. You're a doll."

Charlie : "No problem."

Charlie : "Hey George!"

George : "How're you doing Charlie?"

Charlie : "Good, what you got there?" (points at the packed)

George : (giving the packed) "The doctor asked me to bring it from home."

Charlie : "Oh, All right. The doctor will be right with you."

Scene 6

(At the party, in the kitchen where Morgan as the caterer)

Charlie : "We're here."

- Morgan : "Thank God you guys are here. I am down two girls tonight. Here." (*throwing the aprons to Charlie and Remy*) "Sorry, that's all I got left."
- Charlie : "Sweet."
- Remy : "Wow, You know, I love that I'm now comfortable enough with my sexuality to wear something like this."
- Morgan : "You know, looks good on you."
- Charlie : "Hey, what's up. Take off the apron!"
- Charlie : "Where do we start?"
- Morgan : "Okay, hand out these shrimp balls."
- Charlie : "There has got to be a better name for those."
- Remy : "I don't think it's that bad of a name."
- Morgan : "What's wrong with the name?"
- Charlie : (*comes back suddenly*) "Oh God, that's him."
- Remy : "Whoa! Who? Who?"
- Charlie : "The guy I ran to, he's here!"
- Remy : "Where?"
- Charlie : "This is three times in two days, what are the chances of that?"
- Remy : "Mm, like none."
- Morgan : "That's Dr. Fields. This is his party, he just moved back from San Francisco."
- Charlie : "Really?"
- Remy : "You're right, he is hot!"

Scene 7

(*At the party, in the dining room*)

- Kevin's friend : "Here's the best part. The guy then goes into cardiac arrest, Kevin performs CPR on the guy. Saves his life again. God, disgusting, isn't he?"
- Fiona : (*to Kevin*) "No, you are amazing!"
- Charlie : "Yeah." (*unconsciously*) "Excuse me!" (*leaves*)
- Kevin : "Oh...wait, what do we have there?"
- Charlie : "Oh... balls, shrimp balls...Shrimp...in balls."
- Fiona : (*to Charlie*) "I'm sorry but we're not really into fish genitalia." (*feels disturbed*)
- Kevin : (*to her friends*) "Was she really listening to our conversation?"
- Kevin : (*to his friends*) "Excuse me." (*going to approach Charlie*)
- Charlie : (*to Charlie*) "Wait a second! So I know two things about you. You work in catering and you have a lot of dogs."
- Charlie : "Oh that! No...I am a dog walker, I am not some crazy dog lady with twelve dogs."
- Kevin : "That's why."
- Charlie : "I'm sorry about before, I didn't mean to be eavesdropping."
- Kevin : "You're right! You shouldn't have. You should have stayed and talked to me."
- Charlie : "Well... your girlfriend seemed pretty offended."
- Kevin : "No..no That's not my girlfriend. I...I don't have girlfriend."
- Charlie : "What?"
- Kevin : "Nothing."
- Charlie : "I am Charlie, Charlotte but Charlie."

Kevin : "I am Kevin, nice to meet you."
Charlie : "Nice to meet you too."
Friend : "Oh..oh."
Fiona : "What? What does 'oh..oh' mean?"
Friend : "It looks like someone else is mowing your lawn."

Scene 8

(In front of the kitchen)

Fiona : "Excuse me! I'll see you guys" (*leaves her acquaintances*)
Charlie : "My shoes are killing me which means the must look fabulous."
Charlie : "Can I get you anything?"
Fiona : "One of 'em on a platter such a waste."
Charlie : "What a waste?"
Fiona : "Ohh..you didn't know? Kevin's gay!"
Charlie : "What?"
Fiona : "That's Kit's the groom. May be he is the bride! I can't remember which one is the top, which one is the bottom. Yeah, they're getting married next Christmas in Maui."
Charlie : "I didn't get that vibe."
Fiona : "Trust me. Thanks."
Charlie : "I used to have such good gaydar."

Scene 9

(In Charlie's apartment)

Remy : "oh.. God! I'm exhausted."
Charlie : "What did you do today?"
Remy : "Went to the post office."
(Answering machine beeps to signal beginning of message)
Kevin : "Hi, Charlie, um..this is Kevin Fields. I don't know if you remember me from the party the other night but I was just calling to see if um..may be , may be you wanted to walk my dog."
Kevin's friend : "What? No. hang up the phone."
Kevin : "No...actually you can't because I don't have a dog, so may be you could walk me."
Kevin's friend : "Hang it up."
Kevin : "All right. You know I'm gonna go now, just call me at 5550118 and ask for Dr. Fields. Okay, thanks. Bye."
"Oh man, that was horrible."
Kevin's friend : "I wouldn't hold your breath for a call back on that."
Kevin : "Yeah...she'll call me back, if she wants to walk an idiot."
Kevin's friend : "Yeah, I'm not going to disagree with you."
Remy : "So take out or raid your fridge?"

Scene 10

(At the beach, Charlie is walking the dogs)

Charlie : "Here we go! Take it easy Lily

- Kevin : *(comes from the rear)* "Hi, you never called me back, so I figured I would bring the coffee to you."
- Charlie : "Thanks. Look, I think you're really a nice guy and everything but I don't know why you called me. I am a woman."
- Kevin : "Yeah...I love that fact."
- Charlie : "Have you ever been with a woman?"
- Kevin : "Excuse me?"
- Charlie : "I mean, have you only ever been with men?"
- Kevin : "Men..what are you talking? Hey...wait..wait. Wait a minute. I am not a gay!"
- Charlie : "You're not?"
- Kevin : "No, I like women, lots of..No...no... Not lots of women, but you know what I mean. Why did you think I was gay?"
- Charlie : "Awkward. Okay, I gotta go now."
- Kevin : "Wait. wait, I'll prove to you that I'm not gay. Let me take you out on Friday night. We'll watch the playoffs, I'll order a pizza, I'll completely ignore you."
- Charlie : "Give me one good reason."
- Kevin : "'cause I'm different."
- Charlie : "Really? Okay. What color are my eyes?"
- Kevin : "Well, at first glance your eyes are brown, but when the light hits them, they change to amber and if you look really close around the iris the color is pure honey but when you look into the sun they almost look green. That's my favorite. How did I do?"
- Charlie : "I would've settled for brown."
- Kevin : "Okay. Peanut, let go." *(a dog bits Kevin)*
- Kevin : "Off..off."

Scene 11

(In Charlie's apartment)

- Charlie : "I'm sorry he bit you. I mean, they all have their shots so it should be fine."
- Kevin : "Seriously, don't worry about it. It barely broke the skin."
- Charlie : "Outside." *(talking to the dogs)*
- Kevin : "Did you just move in or something?"
- Charlie : "No, I've been here a year and a half."
- Kevin : "Oh.. nice place."
- Charlie : "I should have hydrogen peroxide around here somewhere."
- Kevin : "What is all this stuff?"
- Charlie : "Oh. I'm a yoga instructor."
- Kevin : "This?"
- Charlie : "And a little league coach, and a dog walker, and a caterer. I told you, I'm a temp."
- Remy : *(suddenly appears)* "That's not true. She is an incredibly talented artist."
- Charlie : "Remy."
- Remy : "I mean look at her sketch book. She hides it right under there."
- Charlie : "Remy."
- Remy : "What?"
- Kevin : "Are you all right?"

Remy : "Yeah, thank you."
 Charlie : "Found it."
 Kevin : "So you're an artist too?"
 Charlie : "I like to dabble in a lot of different things. I mean life too short to live the same day twice, right?"
 Kevin : "Yeah, that's a good philosophy to live by."
 Charlie : "My dad always used to say that. Come on."
 Kevin : "Used to?"
 Charlie : "Yeah. My parents died when I was little."
 Kevin : "Oh I'm sorry."
 Charlie : "That's okay. It was really long time ago. You really?"
 Kevin : "Yeah. I mean it's a little embarrassing. I'm the doctor. I'm the one who's supposed to look at theOw..."
 Charlie : "Oh my God. I'm sorry."
 Kevin : "I'm just kidding. I never get to do that."
 Charlie : "Okay because the cut is, like, three inches higher."
(Kevin's pager rings)
 Kevin : "Sorry."
 Charlie : "Do you need my phone?"
 Kevin : "Oh. No, thanks. It's just my mom. And it's only her second page of the day. She's just getting started."
 Charlie : "Well you're all set."
 Kevin : "Thank you. So do you think...Uh... We could do this again sometime, maybe without the biting?"
 Charlie : "Yeah, that would be nice."

Scene 12

(In studio)

Viola : "Heard from Kevin yet?"
 Ruby : "Not yet, I've paged him."
 Viola : "Would you page him again?"
(talking to the crew) "Good morning Stan."
 Crew 1 : "Good morning."
 Ruby : "You're in a good mood."
 Viola : "The last time the network executives came to my dressing room I got my own show and a big fat raise."
 Ruby : "Yeah, and I had to start kissing your..."
 Girl : "Viola Fields? Oh my God! It is such an honor to meet you."
 Viola : "Thank you, darling."
 Girl : "Would you mind just signing this autograph? ...for my grandmother?"
 Viola : "I'd love to. You know what else I'd love? I'd love you to get me a latte. Do you mind?"
 Girl : "Okay"
 Viola : *(entering the office and greeting to the executives)* "Hi, guys, how are you?"
 Girl : "That woman is a legend."
 Ruby : "Shouldn't you be getting the latte?"

Girl
Ruby : "I just can't believe they picked me to replace her."
: "Oh. Shit."

Scene 13

(In the office, with the network executives)

Viola : "I've been replaced?"

The exec: "I'm so sorry Viola."

Viola : "I'm fine."

The exec: "I mean you've had an amazing career, Viola. It's just that we're trying to appeal to a younger demographic."

Viola : "I'm fine."

Scene 14

(Time to on air)

Viola : "God damn. Get my manager on the phone and then I'm gonna call the head of the ..."

Crew 2 : "We're on in two minutes."

Ruby : "Okay."

Crew 2 : "Will you get her to come? Please."

Ruby : "Okay, she'll be ready."

Viola : "I'm ready."

Ruby : "Are you okay?"

Viola : "I'm great. Hey, I've had a great run. I've done exclusive with Kissinger, the Dalai Lama, Muhammad Ali, four sitting presidents, three of them hit on me. Five Emmys. (laughing) Now I'm being replaced by a young thing whose grandmother loves me. You know what I'm gonna do? I'm gonna finish out my contract and I'm gonna leave this show with my dignity intact."

Crew 3 : "Okay, coming back from commercial, three, cue announcer."

Crew 4 : "Today on 'Public Intimacy', pop singing sensation Tanya Murphy and now we're live with Viola Fields."

Crew 5 : "4, 3, 2..."

Viola : "Well that was very nice. My goodness, you have a big voice for such a tiny girl."

Ruby : (in the control room) "You're gonna miss Viola Fields."

Scene 15

(In Viola's talk show)

Viola : "Have you been a singer?"

Pop star : "Ever since I was a child. I would sing in school plays, choirs."

Viola : "How old are you?"

Pop star : "I'll be seventeen next month."

Viola : "What do you do for fun?"

Pop star : "I love watching really old movies. They're my favorite."

Viola : "Really? Really, which ones?"

Pop star : "Well, 'Grease' and 'Grease II', um... 'Benji', I love 'Benji'. 'Free Willy', um... 'Legally Blonde', 'The Little Mermaid'..."

- Viola : "Oh..Yeah... I know. You ever read a newspaper?"
 Ruby : *(in the control room)* "Newspaper? Viola, the girl has stars in her nipples."
 Pop star : "I don't have much time for that."
 Viola : "So basically, you have absolutely no idea what's going on in the world?"
 Pop star : "Oh... I..."
 Viola : "and yet, you've sold over five million albums, CDs to millions of kids who listen to your insipid lyrics."
 Crew 6 : "What is she doing?"
 Viola : "You want to know me, look in my make up bag. You're influencing an entire generation of kids who won't know how to think straight, or vote for a president, or remember the significance of Roe vs. Wade."
 Pop star : "Oh. I don't support boxing as a sport. I think it's too violent."
 Ruby : *(in the control room)* "You all better get that little girl out of there."
(Viola attacks the girl)
 Crew 7 : "Holy Crap, get us off the air. Quick. Go to commercial."
 Viola : "Crazy bitch."
 Pop Star : *(overlapping)* "Get off me."

Scene 16

(In the institution, after executing the confession)

Psychiatrist: "I wanted you to take one last look at the old Viola."

Viola : "Oh Thank God. I've changed."

Psychiatrist: "Yes. Well, just remember the breakdown was only a few months ago. So take it nice and slow out there. No stress."

Viola : "Absolutely. In fact, I'm going to take a vacation I've been promising my son we'd go to Africa since he was a little boy. And I finally have the time."

Psychiatrist: "That's wonderful."

Viola : "Not to worry. I'm in complete control."

(walks out of institution) "Ruby, my dear old friend. I'm so happy to see you."

Ruby : "Well, good they still have you medicated."

Viola : "Ruby I figured it out."

Ruby : "Life, I mean. This ought to be good."

Viola : "It's not about how many celebrities I interview or what my ratings are. It's about relationships and family."

Ruby : "Oh."

Viola : "Me and my son."

Ruby : "Oh just spoke to Kevin."

Viola : "Did you get the tickets?"

Ruby : "Sure did. Right here."

Viola : "He's going to be so surprised."

Ruby : "Yeah, the three of you should have a good time."

Viola : *(surprised)* "Three?"

Ruby : "Yeah, you, Kevin, and his new girlfriend."

Viola : "New girlfriend? That's lovely surprise."

Ruby : "Is it?"

Viola : "Well, I mean it can't be too serious, I've only been away a few months."

Scene 17

(Charlie's moving in Kevin's house)

- Kevin : "Well. That's the end of it. Where do you want me to put this?"
- Charlie : "Oh, under the bed."
- Kevin : "You sure you don't want me to put it by the door, so you can make a quick escape to the apartment you still have for some reason?"
- Charlie : "Now, come on. You agreed to me subletting my apartment."
- Kevin : "I would have agreed to anything to get you to move in here." (finds Charlie's sketches out) "Oh, these are great. Are they new?"
- Charlie : "Oh no. You can't look at those, 'cause they're not finished yet."
- Kevin : "Oh. Why."
- Charlie : "Okay, please."
- Kevin : "Okay, here. I'll put them back."
"I forgot to tell you, we're having lunch with my mom tomorrow."
- Charlie : "Oh."
- Kevin : "It'll be fine. I promise."
"You want to take a shower?"
- Charlie : "Yeah, okay."

Scene 18

(On the way to Viola's mansion)

- Charlie : "All right. So tell me about your dad."
- Kevin : "Well, he died when I was two. But that was just her first husband. At the time she was a freelance journalist and then she married this guy who was a network exec and got her first on-air break, but divorced him for Alec Wrigley."
- Charlie : "Wait, the actor? I thought he was..."
- Kevin : "Oh. He was. It lasted about two years till she threw him out for sleeping with her second husband."
- Charlie : "Wait, how many times has she been married?"
- Kevin : "Well, four."
- Charlie : "Wow."
- Kevin : "But you know, her career was always the main thing. She just lived for it. Well her career and me of course and basically, now I'm all she's got."

Scene 19

(arriving in Viola's mansion)

- Viola : (watching from her room) "Oh, playing dress-up, are we?"
- Charlie : (looking at Viola's photos) "Shut up. Is that the Dalai Lama?"
- Kevin : "Yeah."
- Charlie : "Oh my God. That can't be real."
- Kevin : "It is."
- Charlie : "Did you know all these people?"
- Kevin : "Some of them."
- Ruby : "Kevin, look at you, all handsome."

Kevin : "Ruby, good to see you."
 Ruby : "Yeah, you too."
 Kevin : "Now forget about my mother. This is the woman you need to get through. Charlie, this is Ruby."
 Charlie : "Well, it's pleasure to meet you."
 Ruby : "Oh, the pleasure's mine. Uh, excuse us I've got to talk to him about a rash."
 (whispering to Kevin) "You're bringing a girl home to meet your mother now?"
 Kevin : "Yeah, Ruby, I am."
 Ruby : "The woman is fresh off the funny farm. I mean why don't you come back... let's say next spring? Oh the trees will be blooming, it'll be so beautiful. She'll love it."
 Kevin : "How is she?"
 Ruby : "She's good. The first thing she did when she got home was make me lock up all the booze."
 Charlie : (a little bit snoring) "It's Oprah, Oprah."
 Ruby : "Yeah, Oprah. There's one in there with the cast from "Good Times" too."

Scene 20
 Charlie : "So how big is this place?"
 Kevin : "About four acres. There's a tennis court, two swimming pools, indoor and outdoor. It's kind of crazy."
 Charlie : "What? No helicopter pad?"
 Kevin : "Oh no, there's one out back. I'm kidding."
 Viola : (appears from inside the house) "Kevin, I've missed you so much. I promise I'll never leave you again."
 Kevin : "Oh my God, Mom. Look at you. You look fantastic."
 Viola : "It's just something I threw together."
 Kevin : "Come here."
 Viola : "What?"
 Kevin : "I want to introduce you to someone. Charlie, Mom."
 Charlie : "Kevin." (points at Kevin's red lips)
 Kevin : "Charlie, this is mom. Mom, this is Charlie."
 Viola : "Oh... Hi."

Scene 21
 (Teatime)
 Viola : "Oh, I'd love to just be able to think of it and make it. I must have spent the last thirty years looking for the perfect little black..."
 Charlie and Viola: (overlapping) "Cocktail dress."
 Charlie : "I know. Well it doesn't matter. You could wear anything with your figure. I mean you look amazing."
 Viola : "Oh, honey thanks. Listen, when you're my age if ain't broke, you fix it before it is."
 Charlie : "Why the question mark?"
 Viola : "Oh 'cause I just don't know. I love your jewelry."
 Charlie : "Yes, thank you."

- Charlie : "I love that."
 Viola : *(overlapping conversation)* "I like it."
 Charlie : "It's fantastic. Where did you get this from?"
 Viola : "My first husband. That's Kevin's father. He gave it to me when we were in Peru."
 "I just think it's wonderful that you've tried so many temp jobs."
 "You've been so quiet Kevin."
 Kevin : "Oh, well. It's kind of hard to get a word in edgewise with you two."
 Viola : "Oh, is he great, or what?"
 Charlie : "I tell you too, that's a little scary."
 Viola : "Enjoy it while you can. Here you go some more coffee."
 Kevin : "Actually, I was little nervous about the two of you meeting."
 Viola : "Really?"
 Charlie : "Why?"
 Kevin : "Well, 'cause it's important to me. Mom, you're the most amazing woman I've ever known. And Charlie, I've never meet anyone like you. You're real, you're honest, and although we've only known each other a few months, I feel like I've known you forever. I guess what I'm trying to say here... is what are you doing for the rest of your life?"
 Charlie : "What?"
 Charlie and Viola : "Oh my God."
 Kevin : "Charlie, will you marry me?"
 Viola : "It's, it's too sudden. She's in shock."
 Charlie : "no, I mean I am, but, seriously?"
 Kevin : "Seriously."
 Ruby : *(hiding by the door)* "No, no Say no."
 Charlie : "Yes, yes! Yeah."
 Ruby : "Oh gee. Oh."
 Viola : "I'm so happy for you. Congratulation. I am so pleased that you're going to be my daughter-in-law. *(hits Charlie's face to the cake in Viola imagination)*
 "Congratulation."
 Charlie : "I can't believe this."
 Viola : "I'm so happy for you."
 Charlie : "Thank you."
 Viola : "You're going to need a moment alone. Excuse me. I'll be right back."
 Charlie : "Okay."
 Ruby : "Shit."

Scene 22

(In the closet)

Viola : *(looking for medicine)* "14% alcohol."

Charlie : "You are so crazy. Oh my God."

Kevin : "I almost forgot. I've been carrying this around for two weeks waiting for the perfect moment. I can't believe this turned out to be it."

Charlie : "Kevin."

Kevin : "Try it on."

Charlie : "It is the perfect moment."

"May be you should go check on your mom."

Kevin : "Oh, she's fine. She's probably calling all of our relatives."

Viola : *(In her room)* "Oh Holy Spirit...surround me with light. Please rid me of my negative and my wickedness. Please help me to be a better person. I could just kill that dog-walking slut. Of course, she's pregnant."

(In the living room)

Viola : "So, goodness. That was a lot to take in at teatime."

Charlie : "Oh you're telling me."

Viola : "I had no idea that you guys were so serious."

"Kevin, you never mentioned anything."

Kevin : "Mom."

Viola : "Here's what I want to say. It's wonderful being in love. But I don't think marriage is the best solution to a thing like this to getting married, there's adoption, abortion, lesbianism."

Kevin : "Whoa...Mom, what are you talking about?"

Viola : "Well, I mean it's too sudden. I have to assume there's a pressing reason."

Kevin : "Oh, Oh no. Charlie is not pregnant."

Viola : "Call me old fashioned. Marriage is a sacred union that should only be entered into with the utmost care."

Charlie : "Weren't you married four times?"

Viola : "Yes, dear which make me an expert, don't you think?"

Kevin : *(has phone call)* "Excuse me. It's the hospital, I'll be right back."

Charlie : "Okay, you want me to go with you?"

Kevin : "No, stay right there."

Charlie : "You know this is as sudden for me as it is for you."

Viola : "It's too sudden, right?"

Charlie : "You think."

Viola : "Yeah."

Charlie : "Really? I mean, what's the rush? It's not like the old days where you had to get married and have kids, and have it all figured out by the time you were twenty one."

Viola : "Exactly."

Charlie : "We have option now, and I've always liked having my options, you know?"

Viola : "Yeah."

Charlie : "This is so big. What am I doing?" I love Kevin. I want to spend the rest of my life with him. Oh my God I'm getting married."

Viola : "Ruby, Ruby I need a bottle of champagne. We're going to celebrate. May I have the key to the liquor cabinet please?"

Ruby : "What key?"

Viola : "The key Ruby."

Ruby : "Key, there's no key."

Viola : "Ruby, give me the key."

Ruby : "You want to take this outside?"
Viola : "Bring me the key."
Ruby : "And fix your hair. You look like a damned cockatoo."
Viola : "She is such a fabulous assistant."

Scene 23

(On the way home)

Charlie : "Hey, do you think your mother liked me?"
Kevin : "Of course, why?"
Charlie : "I don't know, because she called me a pregnant lesbian?"
Kevin : "I'm sure she meant that as a compliment. Trust me. She loved you."
Ruby : *(In Kevin's house)* "Oh, they're gone? I'll just put this baby back to bed, okay?"
Viola : "My son, the brilliant surgeon is gonna marry a temp." *(upset)*
Ruby : "Gonna need something stronger than this."

Scene 24

(Take a rest)

Viola : "Where's that martini?"
Ruby : "Hooch will not solve your problems."
Viola : "She's going to destroy him. It is so clear. She's got no money, no career goals. She was just waiting for a rich innocent to step right in her path."
Ruby : "Kevin's smarter than that. Come on, you raised him well. He's a good boy."
Viola : "But he's a man. That's the problem. The only time they think straight is when they have an erection, and it's usually pointed right at the trampiest woman."
Ruby : "You're talking about her or you? Look there's nothing you can do, just let it go. You know what you need? A project or another husband. You know, why don't you marry another gay guy? That was fun."
Viola : "You know you're right. I do need a project and I have the perfect one. I am going to save my son. Here."
Ruby : "What?"
Viola : "You go use those old contacts of yours to get all the information you can about that little pimp."
Ruby : "And exactly what do expect to find?"
Viola : "Everybody's got a past, honey. Find something. And I'm going to open up the Montecito house and get a party planner. I'm going to give them an engagement party."
Ruby : "And then what? Lock her in the basement?"
Viola : "When he sees how out of place she is in his world. It's gonna be over."
Ruby : "This will end badly."
Viola : "Get me another one of those." *(Refers to Ruby's beverage)*

Scene 25

(On the way to another Viola's house)

Charlie : "Is it me, or each house you take me to bigger than the last?"

(Arriving in the house and wondering why there's a big party) "But I thought your mom said this was a barbecue."

Kevin : "Oh my God. It looks like she's invited everyone I've ever known."

Charlie : "And they're all in black tie."

Kevin : "Oh, there's my mom. Mom!"

Viola : "Darling, how was the trip? Welcome."

Charlie : "I'm sorry. I didn't know this was a formal party."

Viola : "Well, that's because I have something for you. I bought you a new dress."

Kevin : "Oh see? There's a dress upstairs."

Charlie : "Thank you."

Kevin : "Besides, you look great in anything."

Viola : "Exactly. You always look so clean and shiny. Oh Kevin, your tuxedo is upstairs in your room but first I want you to meet some friends. Come. Prince Amir!"

Charlie : "Can I change first?"

Prince : "This is Sarah."

Viola : "You know Kevin."

Prince : "Kevin."

Viola : "And this is Charlie. She's a temp."

"Charlie, this man introduced the euro to the global market. Mr. Prime Minister!"

Mr. PM : "Viola."

Viola : "Oh Marie, you know my son, but this Charlie."

Mr. PM : "Very good to meet you."

Charlie : "So nice to meet you."

Viola : "She's a temp."

Charlie : "Yeah, I worked in a bank once."

Viola : "Oh look, there's the Poet Laureate and Oh Charlie, first I want you to meet the secretary of Commerce."

Charlie : "Viola let me change first. I don't want to meet her in my flip-flops."

Viola : "Of course, of course. Ruby, would you show Charlie to the guest room?"

Ruby : "Come on Charlie."

Charlie : "Thank you, thank you."

(looking at her new dress) "Oh my God. It's vintage."

Viola : "Oh Fiona. You look stunning."

Fiona : "Thank you. So do you."

Viola : "My goodness. Kevin just went up to his old room. Why don't you go say hello to him?"

Fiona : "I'd love to."

Viola : "Good girl."

Scene 26

(In Kevin's room)

Kevin : "Fiona, what are you doing here? I'm missing"

Fiona : "Why don't you go with that?"

Kevin : "Give it up!"

- Fiona : "You know, you and I had a very string bond once."
 Kevin : "No, you and I had a very strong drink once."
 Fiona : "That's not true. Kiss me I'll remind you how good it was."
 Kevin : "What are you doing? I'm engaged. I'm happy."
 Charlie : *(dressing in another room)* "It's gonna fit. Why did she get me such a small dress? I have two asses. It'll fit. There we go. okay, okay, okay." *(she breaks the outfit)*
 Fiona : "What is it about her that's so special?"
 Kevin : "I don't know but I plan on spending the rest of my life finding out."
 Charlie : "Kevin!" *(calls from outside Kevin's room)*
 Fiona : *(comes closer to Kevin and tries to kiss him)* "God. Men in love are really hot."
 Kevin : "Fiona."
 Fiona : *(Charlie catches them kissing)* "Oops, I was just giving Kevin a congratulating kiss. Don't.. uh worry."
 Charlie : "Why would I worry? He's gay, right?"

Scene 27

(In guest room)

- Kevin : "Charlie, that was not what it looked like."
 Charlie : "I'm going home. I've destroyed priceless couture. I embarrassed myself in front of 70% of the world's royalty, oh. I forgot, yeah. I just caught you making out with your ex-girlfriend."
 Kevin : "Charlie let me explain."
 Charlie : "Ugh, it doesn't matter. I can't do this. I don't belong here, Kevin. And if I don't belong here then may be we don't."
 Kevin : "Hey, hey listen to me. It's you and me now. This isn't my world anymore, you're my world. Okay? Now let's get the hell out of here. I'm taking you home."
 Charlie : "Okay, um, let me try and get out of this dress and then.."
 Kevin : "Okay, see you downstairs."

Scene 28

(painting in Kevin's house)

- Charlie : "Do you like it?"
 Kevin : "Yeah, it's great. I'm so glad you finally decided to do it."
 Charlie : "I don't know. I just woke up today and it just felt like home. I'm gonna do all three walls."
 Kevin : "You know, I think it's time to take a break."
 Charlie : "Oh wait, wait a minute. I can't let it dry too much."

Scene 29

(In Viola's room)

- Viola : "Oh God."
 Ruby : "Are we getting out of bed today "Camille"?"
 Viola : "What for? I could die and nobody would care."

- Ruby : "I would. You promised me a face-lift."
Viola : "Sit down Ruby, sit with me hold my hand. Have you got anything on the girl yet?"
Ruby : "Nothing. No criminal record, no debt, good grades, went to design school and then a string of odd jobs."
Viola : "Isn't that exactly what somebody with a past does? What about drugs? What about promiscuity?"
Ruby : "She's had fewer lovers in her entire life than you did at closing day of wood stock."
Viola : "Well, find something."
Ruby : "Well, I guesst if I had a hair sample, may be I could take it to my little crime lab and..."
Viola : "Pefect. I'll get to work on it."
Ruby : "Listen to me. There's nothing. Has it ever occurred to you that may be she's a good girl?"
Viola : "Oh don't joke."
Ruby : "I would like to speak to that woman who got back from the loony bin. Is she around? Because you are taking me for a spin in the crazy mobile."
Viola : "Ruby, Ruby everybody knows that when a woman marries a man she marries his mother too, right? What if I drive her crazy?"
Ruby : "Okay, now you're foaming at the mouth."

(On the phone)

- Charlie : "Charlie and Kevin's house."
Viola : "Oh, I forgot you live there. I didn't realize that you had already moved in."
Charlie : "Kevin, stop it. I'm on the phone with your mother! I'm sorry, Viola."
(laughing)
Viola : "The sluts practically fornicating with him!"
Charlie : "Stop it."
Ruby : "I don't blame hr. that boy's a fine piece of ass."
Charlie : "Hold on Viola. He'sstop it. Right here."
Viola : "Actually, Charlie the reason I'm calling is I wondered if you'd like to have lunch next week."
Charlie : "Really?"
Viola : "How would Tuesday work for you?"
Charlie : "Yeah, Tuesday's perfect. Listen Viola, I'm kind of in the middle of something right now, but Tuesday is fine."
Viola : "Yeah, me too. "
Charlie : "Okay, bye."
Viola : "Oh."
Ruby : "I'll go get the vodka."

Scene 30

(In the restaurant)

- Viola : "Charlotte. Hi, I'm going to have the garden salad and low-cal Chinese dressing and a decaf iced tea."
Waiter : "And you, miss?"

Charlie : "Um, I'll just have a cheese burger with fries and a soda."
Waiter : "All right."

Viola : "You continue to surprise me. Aren't you worried about fitting in your wedding dress?"

Charlie : "Well, I mean I'm making the dress to fit my body, not the other way around."
Viola : "Whoa. I wish I had been that confident when I got married. I'll tell you one thing you're gonna have that I never did. A stupendous wedding. And it's important that we book the church right away. I always thought that Kevin looked like Jesus in the cathedral down on he second."

Charlie : "Actually we were thinking of having a non-denominational service, being that I'm more spiritual than religious."

Viola : "Oh, what about my place then? That way we don't even need to book a location, and Kevin was born there and grew up there. Oh it would mean so much to him. I'll plan it all. We'll have that marvelous band that the Swansons' had at their wedding. And a divine cake. Oh honey...no..no..chewing, it's a disgusting habit. Oh hold still, I've gotta there, got it!"
(pulls Charlie's hair up)

Charlie : "Ow..thanks mom."

Viola : "What do you think about peach?"

Charlie : "Oh, Excuse me."

Waiter : "Yes?"

Charlie : "Can I get another salad without the nuts? I have allergies."

Waiter : "Okay."

Charlie : "I'm allergic to nuts, and eggs, and shellfish, and blueberries, oh and soy."

Viola : "It's amazing you've been able to nourish yourself all these years. Oh yeah, the cake! I'm thinking traditional vanilla with strawberry drizzle."

Charlie : "Look, Viola, I really do have all of this under control."

Viola : "I made this for you. It's your wedding planner book. Peach."

Charlie : "Oh. Is that a picture of me and Kevin?"

Viola : "Oh, and present time from your new mama."

Charlie : "Thanks, wow. It's big. You can see the thorns on the roses."

Viola : "You'll wear it on your wedding day. Just like I did. Of course I was a virgin when I wed but we'll just pretend with you. Now about the wedding, the two of you are going to arrive in a horse and carriage and the driver's top hat will match the horse's saddles, and the ribbons on the doves that will be released at the exact moment of "I do". Hmm and I've been in touch with your bridesmaids."

Charlie : "How do you know their names?"

Viola : "Well, Kevin told me. And I think for the honeymoon St. Bart's is the absolute best place for you to go 'cause Kevin adores it."

Charlie : "Hey, just hold on! Just wait a minute okay? No thank you but no, thank you but no to everything. No to the horse and buggy. No to the top hats, and to the doves and geese and any other farm animals you're thinking of using that day and definitely no to you planning our honeymoon."

Viola : "Oh no."

Charlie : "What."

Viola : "I can oh..."
Charlie : "What wrong, what?"
Viola : "My pills, my pills."
Charlie : "Okay let me help you."
Viola : "Oh."
Charlie : "Viola, wait Viola. Oh my God."
Woman 1 : "Give her some room."
Charlie : "Help."
Woman 2 : "Give her some air. My God, is she dead?"
Charlie : "No, it couldn't be that easy." *(looks for Viola's pills, makes the stuffs out of Viola's bag and finds her hair)*

Scene 31

(In the hospital)

Kevin : "She's had an anxiety attack, which can feel like a heart attack. She's gonna be okay, but she definitely needs to take it easy. No stress. She said that you were yelling at her, that you refused her gift and said she couldn't plan our wedding. Tell me that's not true."

Charlie : "Well, technically...yes. But hold on. I didn't yell at her, and she just kept pushing, pushing, and pushing. And okay, I admit it. I snapped a little bit. But what was I supposed to do? She wouldn't take no for an answer."

Kevin : "Come on, look, you know, what a hard time she's been having, so she's a little difficult."

Charlie : "Difficult? A two year old is difficult. She's like.."

Kevin : "Come on, she's all alone. I'm all she's got we're all she got. Come on."

Dr. Chamberlain : "Excuse me. I'm Dr. Chamberlain, the psychiatrist in residence. Are you Mrs. Fields' son?"

Kevin : "Yes."

Dr. Chamberlain : "May we speak in private?"

Kevin : "Actually, this is my fiancée. We can talk, um, is she okay?"

Dr. Chamberlain : "Well, I just completed your mother's interview and I'm concerned. It's possible that she's on the verge of a psychotic break. I should probably see her here at least twice a week, minimum. Also, I prescribed her some anti anxiety medication, if she starts to feel overwhelmed, they'll relax her. Does she live alone?"

Kevin : "Uh, yeah."

Dr. Chamberlain : "I feel it would be best if she were cared for by relatives...people that are closest to her during this time. Just until we're confident that she's out of danger."

Kevin : "All right. Well, thank you, doctor. Oh God I've got that medical conference. What am I gonna do?"

Charlie : "You know what? Don't..don't worry about it. I'll take care of her."

Kevin : "Thank you. Come on."

Charlie : "What."

Kevin : "No, come with me."

Charlie : "No, no, the doctor said no stress."

Kevin : "Charlie, come on. Enough already."
Charlie : "Kevin."
Kevin : "Come on."

Scene 32

(In the patient room)

Viola : "I'm so sorry."
Kevin : "No. Mom, don't be. It's okay, really. Charlie?"
Charlie : "I'm sorry too Viola."
Viola : "No, I was too pushy."
Charlie : "No, you weren't, look Viola. I would love it if you would help me with the wedding."
Viola : "It's all right sweetheart, I don't really think I'm up to it. My nerves are shot."
Kevin : "Mom, Charlie and I think you should live with us for a while until you feel better."
Viola : "Are you sure? Oh. I can't possibly. I couldn't "
Kevin : "Mom, it's okay, relax."
Viola : "I couldn't possibly. Not unless I know Charlotte's forgiven me. Will you?"
Charlie : "Me? Yeah...I forgive you."

Scene 33

(Home)

Charlie : "You just put those anywhere."
"Hi." (saying to Viola)
Viola : "Hi."
Charlie : "Are you feeling better?"
Viola : "I'm much better, thank you."
Charlie : "Great."
Viola : "Sweetheart, I'm kind of thirsty. Would you...is the kitchen over there?"
Kevin : "Yeah, sure."
Ruby : "Hi, Charlie."
Charlie : "Are you moving in too?"
Ruby : "No, I don't like the neighborhood. Look, do you have any firearms in the house?"
Charlie : "No."
Ruby : "You might want to get one."

Scene 34

(Night)

Charlie : "When will you back?"
Kevin : "Soon as I can, honey. I promise. Are you sure you're gonna be okay?"
Charlie : "Yeah, I mean, hey it's only at night, right? And I mean she's gonna sleep most of the time with those pills the doctor gave her. Right?"
Kevin : "Look, I know my mom can be a little challenging so if you have any problems just call me. I'm on the first flight back. I promise."
Charlie : "Well. Hurry home."

Kevin : "And who knows? By the time I get back, maybe you two will be best friends."

Viola : "Oh. Am I interrupting something?"

Kevin : "Uh, no mom, come in."

Viola : "The caterer called. He still thinks I'm doing the wedding. He sent over a sample plate 'cause I gave him the colors you wanted. I said absolutely no peach. And from now on, everything goes through my new daughter."

Charlie : "Thank you."

Kevin : *(on the phone)* "Yeah, okay I'll be right down, thanks."

Viola : "Oh, here, look."

Charlie : "It's beautiful, Viola. Thank you."

Viola : "Oh, I'm glad you like it."

Kevin : "My cars here. Gotta go. Bye mom."

Viola : "Bye sweetie, oh it's gonna be fun. We're gonna have such a good time."

Charlie : "I love you."

Viola : "I'll be a good roommate. I promise."

Charlie : "Okay."

Viola : "It's so nice to have a girlfriend."

Charlie : "Yeah."

Scene 35

(Midnight)

(Charlie's hearing Viola's crying)

Charlie : "Are you all right?"

Viola : "I can't sleep. I feel so alone. I do."

Charlie : "You're not alone. I'm here. Did you take your pills?"

Viola : "My pills? Oh no. I forgot. Could you get them for me, sweetie? They're on the sink."

Charlie : "Sure."

 "Here they are."

Viola : "Thank you."

Charlie : "You're welcome."

Viola : "Oh, I don't have any water. Could you get me some water please?"

Charlie : "Okay."

Viola : "Oh, I can't drink out of the tap. Would you get me some Evian...with ice?"

Charlie : "Yeah."

 "Here you go."

Viola : "Thank you."

Charlie : "You have a good night, okay?"

Viola : "Charlotte, I hate to ask you this, but it's my first night here. Could you stay with me? Please sleep with me. Be a good girl."

(shouting in her sleep) "No..no I don't."

Charlie : "God, Viola. Are you okay?"

Viola : "No, let go of me, you..no."

Scene 36

(next day, at night)

Viola : "Hi, How was your day?"

Charlie : "It was okay."

Viola : "Wonderful."

Charlie : "You're cooking."

Viola : "I wanted to make you dinner all by myself. Sit."

Charlie : "Okay."

Viola : "It's steak and kidney pie."

Charlie : "Mm."
"Actually the steak didn't defrost in time so it's mostly kidney."

Viola : "Do you like it?"

Charlie : "Hmm."

Viola : "I made a decision today. I called my lawyer and I asked him to redo my will. I want to include my daughter."

Charlie : "Really Viola, that's not necessary."

Viola : "Oh, don't be silly. I want to. Of course, they have to all these stupid questions that they want to ask. You know like, "Are you currently an illegal alien?"

Charlie : "Oh no."

Viola : "Oh, that's interesting. Are there any hereditary illnesses in your famsssily? You know the kind that could be passed on to grandchildren."

Charlie : "No."

Viola : "No. How many men have you been sexily active with?"

Charlie : "What? Why would they want to know that?"

Viola : "That many, huh? Would you be willing to sign a prenuptial agreement?"

Charlie : "Excuse me?"

Viola : "I know. They're such nosy bastards. It's none of their business. Let's just deal with this letter."

Charlie : "No, why don't we deal with it right now?" (*imagines that she hits Viola's head by a pan*)

Viola : "I'll tell you what, I'll clean up the kitchen and you continue enjoying your dinner."

Charlie : "No..no.. You did all the cooking, I'll clean up."

Viola : "Are you sure?"

Charlie : "Yeah."

Viola : "I'm kind of tired. Thanks. Well, I'll just go up to bed then. I had kind of a difficult night last night."

Charlie : "You had a difficult night?"

Scene 37

(midnight)

Charlie : (*surprised by sudden appear of Viola*) "Oh...What? Oh my God. I thought you were sleeping."

Viola : "Well, I couldn't sleep. Hm? What do you think my outfit? This is a ceremonial robe given of me by Chairman Mao. These go with the robe. This

was a birthday gift from the Dalai Lama. He never forget my birthday, of course now, he doesn't care anymore. Do you mind if I sit with you?

Charlie : "No."

Viola : "Just for a little while."

Charlie : "Okay."

Viola : "Why is she running?"

Charlie : "Someone's chasing her."

Viola : "Why is he chasing her?"

Charlie : "I'm not sure."

Viola : "Who is he?"

Charlie : "I don't know, we have to watch. You have to stop talking."

Viola : "Don't you hate what she's wearing? Running out there with bare feet and, what is that? A pajama top? It's so unrealistic. I once did a whole segment on nightmare television. You would not believe how much the demographics influence the networks. I mean it's just ridiculous. All they care about is the bottom line. Oh it's so nice just to sit with family and do nothing, huh? Don't even need to talk. It's wonderful I miss so much being a working mom. I used to bring Kevin, though, to the set. That's where he met Gore Vidal and Jackie Chan. Is there anybody famous in this movie? Because I don't know any of them and they all look the same, all the girls have the same body, all the boys have the same hair... So many beautiful people who live in Los Angeles? I think all the beautiful genes ended up in California."

Scene 38

(Morning)

Viola : (blows airhorn) "I'm sorry, I thought it was air freshener."

Scene 39

(In the office)

Charlie's friend: (wakes Charlie up) "Charlie."

Charlie : "Dr. Patel's office. Miss Reynolds? Hi, yeah. No, okay. Bye."

Scene 40

(In the bathroom, Charlie's on the phone with Kevin)

Kevin : "Oh God, I'm sorry. You know what? That's probably my fault. I mean, I never thought she'd. I mean, she's a little bit eccentric, you know? I'm sorry."

Charlie : "Well, it doesn't matter. I don't want to talk about your mom tonight. I want to talk about us. I miss you."

Kevin : "I miss you too."

Charlie : "Especially now when I'm in the tub naked, and wet, and naked."

Kevin : "Really? Well do you want to know what I would do to you if I was there?"

Charlie : "What?"

Kevin : "well, for starter's..."

Viola : (walking in the bathroom at once) "Charlie, I'm not looking, I'm not looking."

Kevin : "Hello?"

Viola : "I just want to return your shampoo."

Charlie : "Your mom just walked in."

Viola : "You really should use a shampoo that doesn't dry your hair so much. We don't want bride with straw under her veil. Oh is that Kevin?"

Charlie : "Yeah, it is. Honey, your mom..."

Viola : "Sweetie, hi...."

Kevin : "Hi, mom."

Viola : "Honey, I can't thank you both enough of course I'm having the most wonderful time."

Kevin : "How's Charlie?"

Viola : "She's been a doll we've been girlfriends all week. I'm gonna be sad to go home. You do? Well you never know what the future's gonna bring right? I mean I do love this neighborhood. In fact, you know, ~~two doors down~~ there's the house for sale. It's got two big bay windows and a great rose garden. You know how I love rose gardens. And ~~logically~~, it's got my name all over it I'm having my...real estate guy look into it."

Scene 41

(In Kevin's house, when Viola's not there)

Morgan : "She's buying a house here?"

Charlie : "Two doors away."

"Lovely poverty. Beautiful bay windows". *Rolls his eye*. She ~~doesn't~~ even like this neighborhood. Oh God, I'm so exhausted. She's driving me insane! I can't do this."

Morgan : "Yes you can. Stop being such a big baby. Kevin is the best thing that ever happened to you. Charlie, do not give up on this one."

Remy : "It seems Mommy dearest has been keeping a very close eye on you sweetie."

Charlie : "What are you talking about? What are you doing in her clothes?"

Remy : "I was just upstairs in her room minding my own business and I found all of this in her closet. She's been investigating you."

Morgan : "Whoa, why does she have your high school transcript?"

Charlie : "There's a picture of me at the beach?"

Remy : "Yes, It is. There's another picture of you in here. And it is... look at that. It's like a close up. But you have to be close to take that, right?"

(In Viola's room)

Morgan : "Look at all this Gucci."

Remy : "She has skin caviar. This stuff sells for \$400 a jar."

Morgan : "I've heard that. I want a try."

Remy : "Here. Doesn't that smell good?"

Morgan : "Hello. What are these?"

Charlie : "Those are just her anti-anxiety pills."

Remy : "Oh these are good."

Morgan : "Really?"

Remy : "They'd knock out a horse. I have this at home. Wait I don't know what these are, but they're definitely not what I take. Hey smell like oranges or something."

Charlie : "Are you sure? Let me see."

(phone) "Hi, Andy. It's Charlie. Now, I'm not working for Dr. Patel's office this week, but I had a question. Yeah, about some pills. Can't I stop by?"

Scene 42

(In Kevin's house)

Viola : "Charlie, I'm having a bit of a bad day, so Ruby's gonna take me to see Dr. Chamberlain."

Charlie : "Okay, you take care."

"Let's see. What you're up to."

(In one shop)

Shop ass.: "There you go."

Viola : "Thank you so much."

"Okay, now Cartier is one right down. Where's Nike town?"

Charlie : "Bad day, my ass."

(sees Dr. Chamberlain in one café as a waiter) "Wait a minute. Dr. Chamberlain?"

(on the phone with a pharmacist) "Hey, Andy. What are they? Chewable vitamin Cs, okay. Thanks."

(In Kevin's apartment, on the phone with Morgan) "I know I can't believe the wedding's only a week away. No, we do the final walk through on Monday. Oh, wait a minute. I think I hear her car."

Viola : (scared of Charlie's dog) "Ch..Ch..Charlie..."

Charlie : "Oh, I had to bring him home with me today. He's harmless. Sit. No! Zorro. Sit." (makes Viola's outfit dirty by the dog's meal) "Is that expensive?"

Viola : "It was."

Charlie : "Sorry."

Viola : "Oh Charlie."

Scene 43

(Night, in the kitchen)

Viola : "Hello, old friend." (saying it to the booze)

Charlie : "Viola, you can't mix alcohol with you pills."

Viola : "I'm a little upset as you can imagine."

Charlie : "Well, I know that and I'm sorry, but your doctor said if you're feeling upset that you should take your pills, not alcohol, so you relax. I'll get them."

Viola : "What's that?"

Charlie : "Tripe. It's delicacy. Try it. It's like nothing you've ever tasted. Trust me. So Kevin called. He's coming. I miss him so much. I was thinking may be the three of us could go to lunch tomorrow, what do you think? Yeah, I think it's a great idea to too. I'll make reservations. It'll be so much fun. Don't you just love being girlfriends? Night..."

Scene 44

(Morning, in the kitchen)

Ruby : "And good morning to you too."

Charlie : "Ruby, is that you?"

Ruby : "In here."
Charlie : "Oh my God, Is she all right? I thought she went to bed."
Ruby : "I don't know. I haven't seen her like this since "The View" won an Emmy."
Charlie : "I wish I could stay and help but I've got to go pick up Kevin at the airport."
(sees Ruby stares at her) "What."
Ruby : "I underestimated you. You don't need a gun."
Charlie : "I don't know what you're talking about."
Ruby : "Mm..last call."

Scene 45

(In the restaurant)

Viola : "Well, there's a reservation under Fields, Kevin."
Receptionist: "Yes, right this way."
Kevin : "I'm so glad my mom and you had a great week."
Charlie : "We did. I learned a lot about her."
Viola : "So, who's the mystery guest?"
Charlie : "Surprise."
Viola : "I thought your office said we were having lunch alone."
Charlie : "Well. I hope you guys forgive me...I just...I wanted to talk to you and Kevin together."
Kevin : "So, How are you mom?"
Viola : "Fine, though I did have a rather difficult night."
Charlie : "Oh, it was probably that martini you had."
Kevin : "Mom, you're not supposed to drink alcohol with those pills you're taking."
Charlie : "You know the truth is... I owe an apology. You know, I was so insensitive to your feelings about wanting to help with the wedding."
Viola : "Oh, it's ancient history. A young bride doesn't want to hear the opinions of an old widow."
Charlie : "No, that's not true. I mean, you're going to be my mom soon and grandma shortly after, hopefully. And I want you to know that I will do anything it takes to make this relationship work. That said. Will you be my maid, I mean my matron of honor?"
Kevin : "Charlie that's amazing."
Viola : "But... oh..Morgan is gonna be your maid of honor."
Charlie : "Oh no, she has graciously relinquished her title to you. And I had this specially made up. A dress in your favorite color...peach. Open it."
Viola : "Well, that's... I don't think I can."
Kevin : "Mom, I think it's a great idea."
Viola : "I just don't think I'm up to it. I really don't. I've got to talk to my doctor."
Charlie : "Oh I called him. Yeah, and he said he thought it was a great idea."
Viola : "You called my psychiatrist?"
Charlie : "Mm, Hmm. In fact, we had lunch at The Ivy. Well, anyway, he said, considering this turning point in your life, you know, losing so much, so suddenly that being involved in the future and we want to be apart of it. I can have a list of duties for you tomorrow."
Viola : "No. "

Kevin : "Mom, don't cry. Charlie."
Charlie : "I didn't think I would be this emotional."
 : "Thank you baby. I love you."
Kevin : "I love you too."
Viola : "I love you too."
Kevin : "I love you too mom."
Charlie : "Kevin, you know what? Why don't you give your mom and I a moment
 alone?"
Kevin : "Yes, of course."
Charlie : "Just so you know the crying bits are getting old."
Viola : "just so you know Kevin likes his girls thin."
Charlie : "Oh, Well, I can always get liposuction. I've been meaning to ask. Is it
 painful?"
Viola : "That maid of honor bit, priceless."
Charlie : "You know what they say? Keep your friends close, keep your enemies
 closer."
Viola : "Oh."
Charlie : "Now, you listen to me. This is my game now. You're going to tell Kevin that
 you are not moving into our neighborhood and that you've decided that you're
 feeling like it's time that you go on with your own life. You're moving out of
 our house immediately. This is over."
Viola : "This isn't over, not even close, girlie."
Charlie : "Well, bring it on, grandma."

Scene 46

(Moving out of Kevin's house)

Viola : "Let's go to someplace near the ocean and drink lunch."
Ruby : "Ough."
Viola : "What?"
Ruby : "You know exactly what? Move! Move!"
Viola : "What's wrong with you?"
Ruby : "I am sick sick sick of your shit. And when I'm not sick, I'm tired. I'm sick
 and tired."
Viola : "What are you saying?"
Ruby : "Damn you and your luggage."
Viola : "Ruby, you're not going to leave me too, are you?"
Ruby : "No, I am not leaving you. You old slut!"
Viola : "Ruby...please."
Charlie : "Hey, you almost forgot your dress. You'll have nothing to wear to the
 wedding. See you Ruby."
Ruby : "May be we can get you a matching bonnet."
Charlie : "See you at the rehearsal dinner. Motherfu.."

Scene 47

(At the dinner rehearsal)

Ruby : "So how's the bride to be holding up?"

Morgan : "Oh under the circumstances I'd say mediocre. But she's tough."
 Ruby : "Not, as tough as the old bird."
 Remy : "What does that mean?"
 Ruby : "For your own safety, make sure you know where the emergency exists are at all times."
 Kevin : "Hey are you and my mom okay?"
 Charlie : "Great. Yeah, I just have a little of the pre wedding nerves, but everything's under control."
 Viola : "Hello everyone. Welcome to the rehearsal dinner."
 Remy : "My God. She looks amazing."
 Morgan : "I know."
 Viola : "Father Tyson, Hello Blaire. Kit, how are you? You are Morgan? I have heard so much about you."
 Remy : "Well, Mrs. Fields I have to say."
 Viola : "Oh, call me Viola. Please, I insist."
 Remy : "Viola."
(In the corner)
 Kevin : "All right I'm gonna go get a drink."
 Charlie : "Okay."

Remy : "I am such a huge fan."
 Viola : "Oh you. Well, mi casa, su casa, make yourself at home."
 Remy : "Okay, thank you. Bye, Viola."
 Viola : "Good bye."
 Remy : "I like her a lot."
 Charlie : "hi, you guys have a nice little chit-chat?"
 Morgan : "Oh my god, she came over and started talking to us. What did you want us to do? Ignore her?"
 Charlie : "Yes."
 Remy : "So then getting her autograph would be completely out of the question?"
 "Was that Yes?"
 Morgan : "No."

Scene 48

(In the dining room)

Viola : "So there I was sitting next to the Sultan of Brunei with Maureen Dowd, Carrie Fisher, and Snoop Dogg. I said to Snoop, "Snoop, I think your lyrics are sometimes a little sexist and unfair to women." And the Sultan of Brunei said. "Really?" I have 114 wives. And they are all huge fans of the Dogg."
 Charlie : "Honey, would you see who's at the door?"
 Kevin : "Sure."
 Kit : "These are delicious Viola."
 Viola : "Oh, Kit. I'm glad you like it."
 Kevin : "Look who's here. It's Dr. Chamberlain."
 Charlie : "Oh my God. It's Dr. Chamberlain. Hi, everybody. It's Dr. Chamberlain."
 Dr. Chamberlain : "Thank you so much for inviting me."

Ruby : "Oh, shit. That's Dr...He's Viola's doctor."
Charlie : "Oh we're going to need another place setting."
Dr. Chamberlain : "Oh please let me get that."
Charlie : "There's a chair in the living room."
Kevin : "Sure."
Charlie : "Scootch down, you guys, come on, make room."
Girl : "Who's he?"
Charlie : "He's Viola's therapist."
Kevin : "Here's your chair doctor."
Kevin : "Are you expecting anyone else?"
Charlie : "Huh..uh."
Fiona : "Hello everybody."
Viola : "Fiona, I'm so glad to see you."
Fiona : "I just couldn't resist bringing the happy couple a little gift."
Viola : "That's great. I will get you a place setting."
Kevin : "What the hell is she doing here?"
Dr. Chamberlain : "How about some more wine, everyone?"
All : "Yeah."
Charlie : "So, Dr. Chamberlain, tell us about med school where did you do your residency?"
Dr. Chamberlain : "Oh now that's a long story. I don't think your guests want to hear that."
Dr. Chamberlain : "No we really want to know."
Viola : "I think we need some more gravy."
(in the kitchen)
Ruby : *(sees Viola's mixing the nuts with the gravy)* "What's going on? What are you doing?"
Viola : "I'm behaving."
Ruby : "Viola, no. You can't. Charlie's allergic to nuts. Give it to me. Viola you're crazy."
Viola : "Get up."
Ruby : "Put the gravy down or I'm telling Kevin. Yeah."
Viola : "What's the big deal? So her face swells up a little, so what?"
Ruby : "Swells up a little? Her face'll blow up like a Macy's Day balloon."
Viola : "Well, good. It'll match the other body parts."
Ruby : "Viola, think about what you're doing. Come on, the girl's getting married tomorrow."
Viola : "Ruby, when did you lose your edge?"
Ruby : "Right after you lost your mind. Come on"
Viola : "All right, no nuts."
Ruby : "Viola, I think you dislocated my vagina."
Viola : "Where's the..."
Ruby : "Where's the what?"
Dr. Chamberlain : "Gravy? More Gravy?"
Ruby : "I am not doing time for you! Where's the back door?"
Viola : "Stay cool, Ruby! This is no time to lose your nerve."

Ruby : "If I get arrested I'm gonna sing like a canary."
 Viola : "May be he won't take any gravy."
 Charlie : "This gravy is delicious."
 Ruby : "You gotta go stop her. Go on, stop her. Go stop her."
 Viola : "You go, you go, you go."
 Ruby : "Why me? You're the culprit? You go!"
 Viola : "You're my assistant."
 Ruby : "What am I supposed to do? Go out there and stick my finger down her throat?"
 Viola : "Yeah."
 Charlie : "Hmm."
 Kevin : "baby, are you okay?"
 Charlie : "Kevin, my tongue feels weird, I think something's wrong."
 Viola : "What are we gonna do now?"
 Ruby : "Hide the damn nuts!"
 Morgan : "are you all right?"
 Remy : "Get her some water."
 Dr. Chamberlain : "Flat or sparkling?"

Scene 49

(In the bedroom)

Kevin : "The caterer says he doesn't know how this could have happened."
 Charlie : "Well, I feel like I ate a loaf of nuts. I mean, even my tongue is swollen. You're marrying a big, fat, puffy, tomato mouth."
 Kevin : "It's not bad, really. Besides, the swelling's already going down."
 Charlie : "Yeah?"
 Kit : "Hey, Kevin...just coming to check up on the bride-to-be. For the love of God."
 Kevin : "Out."
 Charlie : "You see. I told you it looks terrible. I told you.."
 Kevin : "Baby, I promise you. In 24 hours, the swelling will be completely gone."
 Charlie : "Give me that." *(asking for the towel)*

Scene 50

(Charlie's preparing for the wedding)

Remy : "Door was open, Oh Thank God. The Bride of Frankenstein is gone."
 Charlie : "I know."
 Remy : "I was up half the night worrying. You look great."
 Charlie : "I just don't know, how those nuts got in there."
 Remy : "Yeah, what do you think she would."
 Charlie : "No, I mean she's crazy but she's not like, psycho-killer crazy."
 Remy : "Hm.."
 Charlie and Remy : "No."
 Remy : "Hey, I was wondering. Could I bring a date to your wedding?"
 Charlie : "Of course. My god. How exciting."
 Remy : "Great, thanks. So then I'll see you later."

Charlie : "Wait. Who is he? Tell me."
Remy : "Oh, it's okay, don't be mad. It's Dr. Chamberlain. Actually "Paul"."
Charlie : "Is that his real name?"
Remy : "That's very funny. I gotta go get a mani. Pedi, and my eyebrows waxed. But I'll see you in a couple hours, okay?"
Charlie : "Oh, let me go down with you."
Remy : "Okay."

Scene 51

(In Viola's dressing room)

Viola : "Oh God."
Ruby : (laughing)
Viola : "She added even more ruffles."
Ruby : "Where's your prom date, senorita? Wait a minute. This is too damn good. Where's my camera. This is just too good."
Viola : "Will you just get me out of this right now?"
Ruby : "Come here."

Scene 52

(In the party)

Grandma: (out of the car) "Don't touch me. I got out of that car the same way I got in it without you. Now, where is she?"
Man/ guest: "You here with the bride or the groom?"
Girl/ guest: "I'm here with my mother."
Man/ guest : "She looks a lot older."

Scene 53

(In Charlie's dressing room)

Remy : "Well, look what we have here. You look beautiful."
Morgan : "Oh my God."
Charlie : "Oh God, did you talk to the priest?"
Morgan : "I talked to him. He's just going to skip right over that whole "if anyone should object" part."
Charlie : "Okay."
Remy : "You're a vision in white sweetie, really."
Viola : "Knock, knock. Look at you!"
Remy : "And so is your mother-in-law."
Viola : "Mmm."
Remy : "All right everybody out. Give the bride a moment."
Charlie : "What is that?"
Viola : "What?"
Charlie : "Where's your bridesmaid's dress?"
Viola : "Oh, I gave it to Ruby's daughter. She works at Hooters. She was thrilled."
Ruby : (outside the door) "I don't have a daughter."
Charlie : "Oh, Rude. Take off that white dress right now or I'll take it off for you."
Viola : "Don't you tell me what to do!"

Charlie : "You did not just poke me!"
Viola : "Don't you touch me, you two-bit tramp!"
Charlie : "Oh my God!" (*slaps Viola*) "Viola, I'm sorry. I didn't mean to."
Viola : (*slaps too*) "You don't go and slap somebody then apologize. Get some backbone!"

(*quarrel*)
Charlie : "God! This is crazy! Why you don't just face it? I'm marrying Kevin today and there's nothing you can do about it."

Viola : "You face it! You'll never be good enough for him!"

Grandma: (*comes in the room*) "Didn't stop you from marrying my son."

Viola : "Oh God, No."

Grandma: "Well look at you. All in white. You're so predictable."

Viola : "Oh, Gertrude. I didn't know you were coming."

Grandma: "You didn't? Wondering why. Oh I know. You didn't send me an invitation!"

Viola : "I thought you were dead, but evil doesn't die so easily."

Grandma: I heard you got sacked and thrown into a loony bin. Oh. My congratulations. Oh my God. These hors d'oeuvres taste like old socks. Now I want to get an up-close look at the bride. Holy Toledo! You are stunner! My grandson is a lucky fella, look what he did. He went out and found himself an exotic Latina! Would that my son had been that lucky."

Viola : "Here we go again."

Grandma: "What? You were a television weatherwoman in Dubuque, Montana. You drove around in a broken-down mini van and you drank red wine from a box!"

Ruby : (*whispering*) "Classy."

Grandma: "you killed him, you know?"

Viola : "What?"

Grandma: "You killed him. All the doctors agreed, my son died of terminal disappointment!"

Viola : "If anybody killed him, you did. You smothered him to death! Nobody was ever good enough for him!"

Grandma: "My God. You look old!"

Ruby : "Fine."

Viola : "This woman is going to drive me insane."

Grandma: "Now, I'd rather not take all the credit. You'll get over it."

Remy : "Okay, I love you."

Grandma: "You're kidding."

Charlie : "This is never gonna end, is it? I mean, that's going to be me and you in 30 years. We'll be doing the exact same thing. You know what? I wanted to marry Kevin because we make each other happy. But you're never gonna let that happen. Are you? Oh my God. I can't believe I'm saying this. You win, Viola."

Viola : "What do you mean?"

Charlie : "The wedding is off."

Scene 54

(*Thinking to Ruby*)

- Viola : "I can not believe she compared me to Gertrude."
Ruby : "I know, now that's just wrong."
Viola : "Thank you."
Ruby : "You are far worse. I don't recall Gertrude ever trying to poison you. And I'm pretty sure she wore black to your wedding."
Viola : "Black. Yeah, she said she was in mourning."
Ruby : "I just want my son to be happy."
Ruby : "Whatever made you think he wasn't?"

Scene 55

(*In Kevin's dressing room*)

- Kevin : "Hey, what are you doing here? Don't you know it's bad luck to see the...Charlie what's wrong? What is it? Are you nervous? Hey."
Charlie : "Kevin, I need..."
Viola : "Charlie, I need to talk to you."
Charlie : "Viola, stop it!"
Viola : "It's the flower girls. They're drunk again."
Kevin : "What?"
Viola : "Yeah, in the toilet."
Charlie : "Not now Viola, okay."
Viola : "It's really important."
Kevin : "Just give us a minute. She'll be right there"
Viola : "Please."
Kevin : "What is it?"
Charlie : "I'll be right back."

Scene 56

(*come back to Charlie's dressing room*)

- Charlie : "What do you want, Viola?"
Viola : "I don't want you to walk out on this wedding."
Charlie : "You don't?"
Viola : "No, I don't."
Charlie : "What am I supposed to believe that you've had some epiphany? That all of the sudden, every thing is going to be different?"
Viola : "It's never been about you, Charlie. It's me. I've been so afraid of losing him. He's the only family I've got."
Charlie : "This is my chance for a family, too. And I'm scared."
Viola : "Oh, don't blow your chance for happiness. You've never needed my approval. He's loved you from the very beginning and I promise I will get out of the way and let the two of you be happy."
Charlie : "That's not what I want. I mean, there just has to some boundaries, Viola."
Viola : "I can do boundaries. I don't love boundaries, but I can do them."
Charlie : "How about the number of times you call Kevin a day? Can we limit that to, like, one?"

- Viola : "Oh I need at least four minimum."
 Charlie : "He's 35 years old"
 Viola : "Three."
 Charlie : "Two."
 Viola : "Deal."
 Charlie : "When Kevin and I have kids, he and I will decide they're raised."
 Viola : "All right, but you know I have raised one wonderful boy and my advice would be very."
 Charlie : "Will be solicited when needed."
 Viola : "All right. As long as one kid is named after me."
 Charlie : "Middle name."
 Viola : "Deal. What else?"
 Charlie : "Holidays and special occasions."
 Viola : "Are you gonna keep me away?"
 Charlie : "You must be present for every Christmas, thanksgiving, birthday, school play, clarinet recital, and soccer and spoil them and teach them things that Kevin and I can't. Like how to throw a right hook for example. I want you there Viola. I do, up, front, and center. From this point I will not negotiate,"
 Ruby : "Damn. That girl can give a nice little speech."
 Charlie : "Deal?"
 Viola : "Oh can they call me "Aunt Viola" instead of "Grandma"?"
 Charlie : "Fine."
 Viola : "Come on, unzip me."
 Charlie : "Viola, you don't have to wear that dress, really."
 Viola : "Yes, I do really."

Scene 57

(Time to go honeymoon)

- All : "Go, Kevin and Charlie."
 Kevin : *(approaching to his mom)* "Mom, do you really think I would leave without saying goodbye? I love you mom. Thanks for everything."
 Viola : "Go."
 Charlie : "Okay everybody, gather around the back of the car."
 Girls : "Charlie, right here."
 Charlie : "Oh, Hawaii! I can not wait!"
 Kevin : "I know. I can't either."
 All : "Have a great time in Hawaii!"
 "Good Luck!"
 "Have fun in Hawaii!"

Scene 58

- Viola : "Just you and me now, Ruby."
 Ruby : "Jesus. Who did I kill in a past life? And take off that damn dress. You look like a giant peach cobbler. You're making me hungry. Come on weathergirl. I'll buy you a box of wine."